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Cristobal Balenciaga, House photograph of evening ensemble; dress of black silk crepe and "chou" wrap of black silk gazar, winter 1967. Photo courtesy of Balenciaga Archives, Paris.

The Sheriff's Department has many difficult challenges ahead: a diminishing budget, the governor's "prison realignment," and preserving rehabilitation programs.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

I heard a retired Army officer, a veteran of Iraq and Afghanistan, on the radio May 2 talking about the death of Osama bin Laden. Great news, he said, with all sincerity; now we can end the wars in Iraq and Afghanistan, stop wasting all this money, and bring the troops home.

That would nice, wouldn't it? But don't start counting on an end to the wars, an end to the deaths of U.S. troops, or an end to an \$881 billion defense budget (up from \$300 billion in 1980 and \$311 billion in 2000) or a significant change in our national priorities.

The truth is, Osama bin Laden wasn't a factor in the invasion of Iraq. He wasn't there; Saddam Hussein didn't like him anyway. He was probably in Afghanistan for a while, but by the time we got mired in that quagmire, he'd moved on to Pakistan, which is supposedly our ally in the war on terror. That's where he was running his operations, and that's where he died.

The invasion of Iraq had nothing to do with terrorism. The war in Afghanistan might at some point have been related, but it's not any more. The U.S. did the exact worst thing you can do in a military adventure: sent in troops with no way out.

Maybe Obama will now find the courage to say what he should have said the day he took office: we no longer have any strategic or national security interest in occupying Iraq and Afghanistan. Time to cut our losses, bring the troops home, put some of that money into the civilian economy, and deal with the real threat to American democracy — the horribly uneven distribution of wealth and power in this country.

Maybe the Democrats in Washington will show some back-

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

by TOM TOMORROW

Let counties raise taxes

EDITORIAL The president of the state Senate, Darrell Steinberg (D-Sacramento), has a bill that could profoundly change that way California pays for government. At lot of insiders think it's just a ploy, a way to force Republicans to come to the table and accept some tax measures, but Steinberg appears serious. He's presenting the bill to the Governance and Finance Committee May 4, and a simple party-line majority vote could get it to the governor's desk.

The bill, SB653, would allow counties and school districts to approve taxes — a wide range of taxes, the type that are now entirely under the control of the state. Local governments could

impose an income tax, a transactions and use tax, an oil severance tax, a vehicle license fee, or a tax on alcohol, cigarettes, or marijuana. It's part of what Gov. Jerry Brown calls "realignment" — returning more authority to local government, which is complicated and has advantages and disadvantages. But on its own, the tax measure makes perfect sense: if the residents of San Francisco want to pay a higher car tax, or income tax, or tax on booze, and use the money for better schools and public services, why shouldn't they be allowed to do it?

San Franciscans pay far more in state taxes than the city gets in state money. That's one of the great ironies of California finance: the

more liberal counties, where the voters support adequate public services, wind up subsidizing the more conservative areas that demand tax cuts. A certain amount of that is inevitable, and even laudable: richer areas should be helping pay for schools, police, and roads in poorer areas. It's certainly true in the arena of public education, where the courts have, properly, ruled that that state has to make sure every school district gets adequate funding so that kids in Marin County don't get better educational opportunities than the kids in Tulare County.

And there's always the risk that realignment will push the state

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Mirkarimi for sheriff

By Mike Hennessey

OPINION Serving as San Francisco Sheriff is a huge civic responsibility. The sheriff has 1,000 employees, more than 2,000 pretrial and sentenced prisoners daily, and management responsibility for a budget of more than \$150 million. And, like all department heads, the sheriff's involved in a lot of politics.

I believe Sup. Ross Mirkarimi is the person best prepared to serve as San Francisco's next sheriff.

Mirkarimi has the law enforcement experience of graduating from the San Francisco Police Academy (as class president) and more than eight years of on-the-job experience as an investigator for the San Francisco District Attorney. He was the lead investigator in one of the city's all-time biggest white collar crime cases, against Old Republic National Title Insurance Company.

As a union labor representative in the D.A.'s office, he picked up some significant experience negotiating contracts for public safety personnel under the CALPERS retirement system.

He's no stranger to the training and discipline of a paramilitary institution, having been certified in advanced environmental crime forensics from the Federal Law Enforcement Training Center in Glynco, Ga., as well as earning an honorable discharge from the U.S. Navy for serving in the reserves.

Equally important, Mirkarimi has demonstrated the progressive values required to maintain and expand San Francisco's outstanding track record of diversity in hiring, innovation in criminal justice, and commitment to rehabilitation San Francisco deserves in our next sheriff.

Elected supervisor in 2004, and reelected in 2008 with 77 percent

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EDITOR'S NOTES

CONT>>

bone and start cutting the defense budget. Let the Republicans justify a continued war that their guy, Bush the Younger, insisted was about al Qaeda. Let them explain why we have to keep troops on the ground now that the head of al Qaeda's gone. Let them explain why that's more important than Medicare and Social Security.

But I'm not placing any bets.

I was a strong supporter of Obama. But when I saw hundreds of people partying and dancing in the middle of Valencia Street on election night, I had a bad feeling that this was going to end with an ugly hangover.

So I'm not dancing in the streets about the death of Osama bin Laden. I'll save that for the day when the last American soldiers leave Iraq and Afghanistan and the military budget comes back to earth. **SFBG**

TAXES

CONT>>

back to the days when geographic inequality was even more dramatic, that California will wind up being, as Sen. Mark Leno (D-SF) once put it: "Hollywood next to Mississippi."

But Steinberg's bill doesn't cut state funding at all; in fact, he's among the Democrats working to avoid more budget cuts. SB653, properly administered, wouldn't mean less money for any local agency. It would just remove the ceiling.

California is becoming too big to govern effectively with the current rules — and under the state Constitution, written in a very different era with a smaller, more homogeneous population, even a tiny number of Republicans can hold the budget process hostage. That means, for better or worse, that cities like San Francisco, where residents want decent services and a credible social safety net, are on their own. And if Brown's proposals to put more of the service burden on the counties (for example, by shifting thousands of state prisoners into county jails) move forward, local governments are going to need the ability to raise their own resources.

Unfortunately, many of the taxes that state law currently allows local government to impose (sales

taxes, for example) are regressive. Taxes on income and motor vehicles are far more fair and progressive, and ought to at least be available to cities and counties.

The Democrats in Sacramento need to take this seriously and work for its passage. It's not the entire solution to the budget crisis and to economic inequality — but it's an excellent start. **SFBG**

SHERIFF

CONT>>

of the vote, Mirkarimi has been a very effective advocate for his district and for San Francisco — especially on public safety issues.

As a member of the Budget Committee for five years and twice chair of the Public Safety Committee, he is intimately familiar with the complicated issues confronting all partners in San Francisco's criminal justice system, whose combined budgets account for well over \$1 billion.

Mirkarimi and I have worked together on many criminal justice issues, including the creation of San Francisco's Reentry Council and an innovative community-based program that provides case management services to ex-offenders who have a history of violence. That program — the No Violence Alliance — has significantly reduced recidivism among the program's participants. It was a risky venture to take on violent offenders as a case management study, but both Mirkarimi and I felt that it was time San Francisco expanded its approach toward effective reentry.

It is this type of thoughtful, yet courageous approach to our criminal justice challenges that leads me to endorse Ross Mirkarimi to be my successor.

The San Francisco Sheriff's Department has many difficult challenges ahead: a diminishing budget; the governor's "prison realignment," which will put many state prisoners in the county jail; preserving the jail's rehabilitation programs; and finding cost-effective ways of managing the 40,000 individuals who come through San Francisco's jails each year.

I believe Ross Mirkarimi brings the right combination of law enforcement training, legislative experience, and political acumen to meet these challenges. I am proud to support him in his bid to become our next sheriff. **SFBG**

Mike Hennessey is sheriff of San Francisco.

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May.06 at the de Young



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Fort Funston, a popular spot for letting dogs roam free, could have more leashing requirements under the new rules. | GUARDIAN PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

Canine conflict

Proposal to restrict off-leash dogs on federal parklands has owners howling and environmentalists cheering

By Heather Mack
news@sfbg.com

San Francisco enjoys proximity to natural beauty and recreation on a scale unlike any other major urban area in the country. The 75,000-acre Golden Gate National Recreation Area offers city dwellers almost 60 miles of rugged coastline, forested hiking trails, and scenic beaches to enjoy. In most cases, people can bring their dogs.

While the city is notoriously difficult to raise human children in, four-legged friends flourish in an environment that celebrates their existence. With a multitude of dog-friendly parks, pet hotels, and ubiquitous doggie boutiques to accommodate the estimated 120,000 dogs that call San Francisco home, the canines and their companions form their own political constituency.

So it's only natural that GGNRA's Draft Dog Management Plan, which restricts dog walking in the park, has the pet set howling. The plan would limit off-leash dogs to 21 different areas of the park, including some of the most popular places such as Crissy Field, Fort Funston, and Ocean Beach, and ban dogs from some areas, like Muir Beach, where they have long been welcome.

The 2,400-page plan has been in the works since 2002, created out of the need to uphold the agency's duty to protect the sensitive wildlife and plant species in the park while accommodating a growing population of visitors. Since its unveiling in January, thousands have rallied against it, filing so many comments to the National Park Service that it has extended the public comment period until May 30.

Currently, dogs are allowed off-leash in small fraction of the GGNRA lands and on-leash throughout most of the park. The proposed plan offers six alternatives for each of the 21 areas examined, all strengthening existing — but often ignored — leashing policies and reducing areas where dogs are allowed to roam tether-free.

"This is overly restrictive and unrealistic," said Martha Walters, chair of the Crissy Field Dog Group. "There are certainly more management measures that can be taken with signage and educational outreach to protect these environments without having to impose this plan."

Opposition has been widespread among pet owners and groups like the SPCA and Animal Care and Control. The Board of Supervisors voted 10-1 on April 26 to adopt a

resolution formally opposing the plan, although the city has no jurisdiction over the area.

"It's one thing to make sure we protect endangered species, but this plan doesn't just do that," said District 8 Sup. Scott Wiener, who authored the resolution. "This is a much more extreme proposal that is a significant restriction to dogs."

Opponents fear the plan will force more dogs into city parks where overcrowding and aggressive behavior could become problems. Dog owners and advocates stress that responsible dog guardianship can be compatible with environmental stewardship, and that the NPS should better enforce the pet policy already in place.

"This is not right for our community," said Jennifer Scarlett, codirector of the SPCA. "I would never want to wish harm on any wildlife, but it's a piece of land stuck in one of the most densely populated cities in the country."

But the GGNRA is still part of NPS, although many existing national environmental policies have largely been ignored here.

"We don't get to choose whether or not to fulfill federal mandates," said Alexandra Picavet, public affairs specialist for the GGNRA.

The GGNRA allows leashed

dogs in more places than any other national park, and is the only park in the entire NPS system that allows off-leash dogs. It achieved National Park status in 1972, but its unique position as the backyard of a major city caused it to bend the rules when it came to letting the dogs out.

"The policy was adopted by the superintendent at the time of the GGNRA, and even that wasn't really enforced," GGNRA spokesperson Howard Levitt told us. "This was relatively early in the parks history, and in the early days, we didn't really understand the importance of natural resources and history in the park."

According to NPS, GGNRA is home to more threatened and endangered species than Yellowstone, Yosemite, Sequoia, Death Valley, and Kings Canyon national parks combined. It has a higher concentration of sensitive species than all but four of the 394 parks in the system.

The new pet plan would not be implemented until late 2012, after public comment is taken and the plan is revised. For six to 12 months, monitoring areas to measure compliance with leash laws will be conducted. If 75 percent of users do not comply, further restrictions will be made.

Current regulations are broken everyday at Ocean Beach and Fort Funston. Like the lax marijuana laws that are synonymous with San Francisco, leash laws have historically been considered more of a suggestion than a rule. At Crissy Field, one of the most popular recreation spaces for off-leash dogs, NPS observed dog owners disobeying the guidelines more than 60 percent of the time.

Many people do not realize that the four-mile stretch of Ocean Beach slated for restriction currently only allows dogs from May to June, or that the Great Meadow of Upper Fort Mason has never allowed the many off-leash dogs seen there every day. Dog advocates say better signage about existing rules would help.

"To me, they went this way instead of having any intermediate steps in current policy and off-leash areas," said Rebecca Katz, director of the Animal Care and Control. "I

CONTINUES ON PAGE 10 »

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NEWS

Dogs CONT>>

am not supportive of the alternative. This isn't like any other national park, and we don't want it to be."

On a recent visit to Fort Funston, it was evident that the park was, as some environmentalists call it, a de facto off-leash area. Dozens of dogs, most off leash, romped in the windy dunes, far outnumbering dog owners and professional dog walkers. Most dogs happily jumped from car to sand without ever being put on a leash.

Longtime San Francisco resident Candy Deboer and her giant schnauzer, Leila, have been coming to the park for years after finding city parks unsatisfactory.

"Golden Gate Park? I've tried that and I ended up stepping over hypodermic needles," Deboer said. "Plus, I have a dog that loves junkie poop. I grew up camping, hiking, and fishing. I know how to preserve wildlife and take care of a park."

Many said closing Fort Funston and Ocean Beach in March during tsunami warnings resulted in horribly crowded dog parks, and felt that GGNRA's plan would deliver more of the same.

"We are using the parks the way they are supposed to be used," said San Francisco resident Willa Hagerty, who also spoke at some of the hearings on the plan. "If we are doing something wrong, let us know with signs or fences."

For some, walking dogs isn't just a means of enjoying the outdoors, it's a source of income. "The plan would really affect a lot of jobs like mine," said SF resident and dog walker Josh Boutelle, who impressively handled eight different dogs while on a run for SF Pup Prep. "There will be more incidents in parks when there is crowding."

Although everyone surveyed at Fort Funston stridently opposed the plan, most supported regulations in some form, from limiting the number of dogs professional walkers can handle to requiring leashes in some parts of the park. Sup. Wiener is also in the process of devising regulations for dog walking in city parks.

But the GGNRA plan has pitted environmentalists against dog advocates. The Sierra Club and Golden Gate Audubon Society support the plan and even argue that more restrictions are needed than proposed. Those groups, along with six other organizations including the California Native Plant Society and

Nature in the City, wrote a letter to the Board of Supervisors April 8 opposing Wiener's resolution.

"The GGNRA was created in part to bring a national park-caliber experience to all Bay Area residents and visitors, not to expand recreation opportunities for dog owners," the letter states. "Contrary to what some are saying, the proposed plan is not about keeping dogs out of the GGNRA. Rather, it is about inviting dogs into the park in a manner that is sustainable and fair to all park users."

The Sierra Club has even used the dog debate as a big factor for its mayoral endorsement. Sen. Leland Yee has spoken in support of the plan, while mayoral candidates Sup. John Avalos and Board President David Chiu voted to oppose it.

"I'm concerned that the Sierra Club is going to use a microscope on a tiny, insignificant measure to make a decision on mayoral endorsement," Avalos told us. "The dog policy is insignificant compared to so many other environmental issues."

Others disagree. Michael Lynes, director of the Golden Gate Audubon society, thought Wiener's resolution was hasty and did a disservice to the years of work NPS has put into the plan.

"They keep talking about the impacts to the city, while here they are trying to do something that impacts the National Park," Lynes said. "The resolution is really strange. It opposes the Park Service's effort to regulate land in a way that is sustainable and equitable."

Opponents say evidence of dog-induced damage to wildlife and humans is unclear, but the plan gives hundreds of pages of studies and incident reports. In 2008, nearly 900 dog-related incidents were reported, including attacks on vulnerable populations such as young children, seniors, and disabled people. In 2005, Guide Dogs for the Blind found that 89 percent of their graduates had guide dogs interfered with by off leash dogs.

Plus, as difficult as it may be for dog lovers to fathom, not everyone wants to be around dogs when enjoying the outdoors. Currently, dogs are allowed on all but one major trail in the GGRNA, and China Beach in the Presidio is the only beach where people can have a dog-free experience.

"At the end of the day," Lynes said, "people don't want to change their behavior." **SFBG**



ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, MAY 4

Robert Reich lecture

Robert Reich — UC Berkeley professor of public policy, former U.S. secretary of labor, and best-selling author — asks the question, "Will corporate social responsibility stop a race to the bottom in labor standards?" Come hear what the man The Wall Street Journal called one of the "most influential business thinkers" has to say. 4-6 p.m., free
SFSU Seven Hills Conference Center
1600 Holloway, SF
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www.sfsu.edu/~news

THURSDAY, MAY 5

Chabot College walk-out

Chabot College students, as well as middle and high school students and other community members in and around Hayward, will walk out in protest of the construction of the Russell City Power Plant. Meet at Chabot College and march en masse to the proposed site of the plant for a lively rally. Noon-3 p.m., free
Meet at Chabot College main courtyard
25555 Hesperian, Hayward
Facebook: Powerplanttaskforce Hayward

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Ferry Building, North Arcade, SF
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FRIDAY, MAY 6

War-tax resistance conference

Any interest in cutting off your own personal funding of America's wars? Join the club. War-tax resisters from around the country are sure to attend this three-day national conference, which begins tonight and ends Sunday (at differing locales, so check the website for more info). Tonight's discussion — following dinner at 6 p.m. — is on strengthening resistance through social networking. 6-9:30 p.m., \$15
Berkeley Friends Church
1600 Sacramento, Berk.
www.nwtrcc.org

SATURDAY, MAY 7

Beyond gang injunctions

Join this community discussion on gang injunctions — a new strategy for policing gangs that has been criticized for siphoning money away from community programs while increasing racial profiling and other attacks on civil liberties. You'll hear from prominent community leaders such as Sagnitche Salazar of Stop the Injunction Coalition and Whitney Young of Critical Resistance, among others, followed by a Q&A. 2:30-4:30 p.m., free
EastSide Arts Alliance
2277 International, Oakl.
www.radioproject.org

TUESDAY, MAY 10

Activism is not terrorism

Attend this reading and discussion of Will Potter's *Green is the New Red: An Insider's Guide to a Social Movement Under Siege*. In it, the award winning journalist discusses the "green scare" trend in the media and popular culture, which portrays environmental and animal rights activists as so-called ecoterrorists. Even the federal government is flip-flopping with its use of the word "terrorism," he says, and it recently convicted a group of animal rights advocates of "animal enterprise terrorism." 7 p.m., free
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Power and shared wealth

PG&E's far-reaching influence even links it to San Bruno explosion investigators

By Rebecca Bowe
rebeccab@sfbg.com

In the 1930s, political cartoonists often portrayed California's monolithic Pacific Gas & Electric Co. as a giant octopus, its tentacles extending into every sphere of civic life. If money buys influence, the cephalopod analogy may still be apt today when considering the company's tally of corporate giving, part of a detailed filing with the California Public Utilities Commission.

PG&E's largesse, measured in thousands of dollars in donations, spills into a broad array of nonprofit organizations, educational institutions, chambers of commerce, and volunteer-led efforts throughout the state. PG&E's corporate giving is so broad that it even extends to several organizations affiliated with appointees to the Independent Review Panel convened by the California Public Utilities Commission (CPUC) to investigate PG&E's deadly San Bruno pipeline explosion.

While the utility undoubtedly advances worthy causes with its myriad donations to youth groups, cultural centers, organizations fighting AIDS and cancer, arts councils, environmental groups, and other charitable entities, corporate contributions always reflect a calculated decision, notes Bob Stern of the Center for Governmental Studies.

"They're a big company, and they're trying to, shall we say, ingratiate themselves with a wide swath of community interests, including nonprofit groups," Stern told us. "The cigarette companies did that all the time, and it was very effective ... because nonprofits then laid off on ballot measures, for example, or they would oppose ballot measures that would increase cigarette taxes. My bottom line is, businesses don't just spend money gratuitously. There is a business reason a business spends money — campaign contributions or donations. And they have to justify that to their shareholders."

In mid-October 2010, CPUC president Michael Peevey announced his selection of five expert panelists for the newly created advisory body on the San Bruno explosion. In an official filing, Peevey ordered PG&E to fund the panel, which would be tasked with gathering facts and making recommendations to the CPUC "as to whether there is a need for the general improvement of the safety of PG&E's natural gas transmission lines, and if so, how these improvements should be made." A report on the panel's initial findings is expected in the coming weeks. The effort is on a parallel track with the federal investigation now underway at the National Transportation Safety Board.

The appointees bring a wealth of knowledge and expertise to the table. Panelist Karl Pister, for example, chairs the board of the California Council on Science and Technology, served as chancellor at UC Santa Cruz, and has taught civil engineering. Jan Schori has an insider's understanding of how an energy company is run thanks to her past experi-

ence as CEO of the Sacramento Municipal Utility District (SMUD).

Yet some of Peevey's appointees to the Independent Review Panel have ties to PG&E. Panelist Paula Rosput Reynolds formerly held positions at the investor-owned utility, according to her bio, including serving as an executive of the PG&E's interstate natural gas pipeline subsidiary. An understanding of the company's inner workings could be considered an asset, but it also raises questions about her independence.

Panelist Patrick Lavin serves as an executive council member of the International Brotherhood of Electrical Workers, which represents PG&E employees. He's also on the board of directors of the California Foundation on the Environment and the Economy (CFEE), a nonprofit that counts PG&E among its membership. CFEE sponsored a two-week trip to Spain last November for government officials, energy industry representatives, and others to study "renewable energy, infrastructure, public private partnerships, desalination, and rail," according to its website, picking up the \$8,880 tab for Peevey to join the trip. The nonprofit received donations from PG&E totaling \$45,000 in 2009, \$45,000 in 2008, and \$40,000 in 2006 — the three most recent years available.

Schori, meanwhile, has clearly held roles in the past that have placed her in an adversarial relationship with the utility considering that SMUD — a public power utility — has engaged in territorial battles against PG&E. Yet Schori also serves on the board of the Climate Action Reserve, a nonprofit that also counts former PG&E vice president of operations Nancy McFadden — the architect behind PG&E's ill-fated ballot initiative Proposition 16 — on its board of directors.

Climate Action Reserve received \$45,000 from PG&E in 2009, according to a CPUC filing. Schori also previously served on the board of directors of a nonprofit called the Alliance to Save Energy, which was co-chaired by former PG&E CEO Peter Darbee, who was expected to step down April 30 with a retirement package totaling nearly \$35 million. The Alliance to Save Energy received \$45,000, \$35,000, and \$35,000 in PG&E donations in 2009, 2008, and 2006, respectively. Schori did not respond to a request for comment.

The chair of the San Bruno Independent Review Panel is Larry Vanderhoef, former chancellor of UC Davis and a highly respected academic. As an ex-officio trustee of the UC Davis Foundation, Vanderhoef is engaged in soliciting private-sector contributions for the university. UC Davis has received an average of around \$200,000 in philanthropic contributions from PG&E each year since 2005. In an e-mail to the Guardian, spokesperson Claudia Morain noted that Vanderhoef "has never been involved in PG&E solicitations."

PG&E's contributions to the two nonprofits and the university represent very small portions of



Last year's deadly PG&E pipeline explosion is still under investigation.

PHOTO BY DAN BRUGMANN

the total budgets of these three entities, particularly in the case of UC Davis. At the same time, they are relatively large sums compared to the contributions the company generally makes. The city of Berkeley, for example, received just \$2,500 from PG&E in 2009. Most organizations receive less than \$10,000, but certain groups are given much more. The UC Regents, for example, received a \$406,400 donation from PG&E in 2009.

"The panel members are all eminently qualified to perform the important job that has been entrusted to them," CPUC spokesperson Terrie Prosper told us. "It is not surprising, or inappropriate, that the panel members also are involved in philanthropic activities of various kinds in California. Nor is it surprising that PG&E, California's largest public utility company, in its own donations to various public and nonprofit institutions and its other philanthropic activities, supports some of these same worthy causes. These philanthropic activities in no way impair the independence, good judgment, or valued public service the members of the Independent Review Panel are giving to California."

Stern, of the Center for Governmental Studies, said PG&E contributions to organizations affiliated with members of the Independent Review Panel did not necessarily raise a red flag. "Sure it has some impact, but not in terms of disqualification. That's off the table as far as I'm concerned," he said. "I have 15 members on my board of directors. I would never say that because we got a grant worth \$200,000 from PG&E that that would affect my board member ruling on a PG&E matter," he added, speaking hypothetically.

As members of an advisory group rather than public officials, he noted, the panelists would not be in violation of any conflict-of-interest rules. "Certainly there's always a question of bias and appearance of impropriety. And the question is, how extensive is it? It's a whole bunch of different factors. It's all gradations. There is no rule on this, obviously, but it's an appearance question, and whether or not the appearance looks like they're going to be biased." At the end of the day, he added, the question would be settled by "looking at the final results and seeing what the final results say." **SFBG**

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Evicting hoarders

Excessive collection of stuff is a mental disability, but legal protections for these renters are often ignored

By Linda Man
news@sfbg.com

People who collect massive amounts of stuff in their apartments often suffer from a mental disability that causes them to become hoarders. Even so, they can face eviction — despite state laws that protect renters with disabilities. And when hoarders get evicted, they usually become homeless.

“Hoarding behaviors may result in a landlord issuing an eviction notice on the basis that the tenant has created a nuisance, fire hazard, or other danger in the building. If the tenant is diagnosed as disabled, the tenant may notify the landlord of the disability and request the landlord provide a reasonable accommodation to enable the tenant to remain in the apartment rather than being evicted,” reads a recent report from San Francisco’s Mental Health Association, which is seeking to educate renters, landlords, and the general public on the issue.

Evictions in San Francisco are on the rise. Between March 1, 2010 and Feb. 28, 2011, 1,370 evictions were filed, an 8 percent rise from 1,269 evictions the previous year. The Federal Fair Housing Act (FHA) and California Fair Employment and Housing Act (FEHA) offer protections to those who have a disability, but landlords say there are liability issues associated with excessive hoarding.

Tenants can fight evictions by asking their landlords for a “reasonable accommodation” whose duration depends on the situation. A reasonable accommodation could be a plan that requires 30 days of cleaning and support service for hoarders in an effort to avoid eviction.

According to MayoClinic.com, hoarding is labeled an obsessive-compulsive disorder (OCD). But many researchers consider it a distinct mental health problem that can be treated with therapy or counseling. California law defines a disability as a physical or mental impairment that limits one or more life activities, such as walking, seeing, hearing, working, learning, or caring for oneself.

Sandra Stark, 66, hasn’t allowed anyone in her home for five years. She collects kitchenware and antiques. Like most hoarders, she started collecting after a traumatic event. It occurred when she was in her 30s and was gaining weight. Stark had never heard of the term “hoarder” until she watched a special on *The Oprah Winfrey Show*.

She claims her hoarding is a symptom of depression and disability, not OCD. “I feel like, with my weight, the clutter is a barrier between me and the world that hurt me,” she told us.

Before TV shows uncovered the lives of hoarders, family and friends often were the ones to call for help. These days, hoarders often seek help themselves. A&E’s *Hoarders* receives 1,000 submissions every month. After we spoke to some hoarders, they were all willing to seek change.

MHA recognized the problem and created a task force in 2007. Its goal was to build a plan of action to combat compulsive hoarding in San Francisco. The task force puts the costs of compulsive hoarding at more than \$6 million per year. In 2009, the task force completed its report and estimated that between 12,000 and 25,000 residents in San Francisco struggle with this condition.

Most landlords try not to evict hoarding tenants right away. “Landlords may be compassionate and, in many cases, I believe, try hard to prevent evictions. However, they still have liability insurance and strict guidelines to follow,” said Tim Ballard, a social work supervisor for the city. “It is their responsibility to protect the other tenants, and the painful result used as a means of harm reduction is often the legal option of eviction proceedings.”

He said the heavy cleaning required on a hoarder’s home can cost between \$6,000 and \$8,000 and can include removing trash to create safety in their home. The largest amount spent was \$16,000. Currently, Ballard has 300 clients who are hoarders or clutterers in San Francisco.

On March 10, MHA hosted



An anonymous San Francisco hoarder has been unsuccessfully seeking help to deal with her cluttered home. | GUARDIAN PHOTO BY LINDA MAN

its 13th Conference on Hoarding and Cluttering. Keynote speaker Christiana Bratiotis, who has her doctorate in social work and is director of the Hoarding Research Project, defined compulsive hoarding as the “acquisition of, and failure to discard, a large number of possessions that appear to be useless or of limited value.”

Michael Badolato, administrative assistant of Broderick Street Adult Residential Facility, attended to find a reasonable approach to deal with a hoarding resident living in his facility. “The challenge of hoarding is the mental health issue involved,” he said. Other attendees included educators, landlords, healthcare workers, attorneys, and hoarders themselves.

One panel discussion topic was how hoarding and cluttering are portrayed in the media. The panel included Michael Gause, associate director of MHA; Robin Zasio, a physician on A&E’s *Hoarders*; and Kari Peterson, an organizer from *Hoarding: Buried Alive*. *Hoarders* was created to show people in crisis and prevent the behaviors through the show.

The panelists claim that in order to show what the crisis is, a sensational aspect is involved. Ceci Garnett, whose mother was featured in an episode of *Hoarders*, says knowing that others are out there is “worth it to let people know they are not alone.”

“And at least now there is treatment,” she continued. “We have to risk sensationalism to start a conversation.”

Ray Cleary, who was on season one of TLC’s *Buried Alive*, also

appeared on the panel. Featured before and after treatment, he is still in the process of recovering. “I didn’t have to throw everything away,” he says. “I still have boxes and don’t know what to do with them.”

Another hoarder, who asked to remain anonymous to avoid eviction, was critical of the media attention on hoarding. “It’s a cult. People are going to make a career off my circumstance — making it a disease.”

These people have “already decided it’s a pre-mental disease,” she continued.

Inside her home near Van Ness Avenue, a small path led from the door to her living room. By the door hung green bead necklaces from years of parades; yellowing stacks of paper filled every space in the rooms. An information junkie, she collects newspapers and books. A San Francisco resident for 45 years, she used to be homeless and has suffered from a head injury. “Throwing something away is like throwing away memory — and that means it’s gone forever,” she says.

When she was homeless, her belongings went to storage. But when she got housing, she couldn’t throw anything away. Everyone she knows who has suffered from a head injury has this problem as well, she says, claiming it comes from gradually mixed emotional issues from losses and her health.

For years she tried to find someone to help her recycle or donate items, but she couldn’t find the help she needed, even from her case manager. Other hoarders claim that most caseworkers aren’t aware of their condition and assume they just

need to throw everything out at once — something hoarders don’t feel they can easily do.

Her landlord isn’t involved with the property and doesn’t know of the situation. She would like someone to sit and accompany her as she cleans, but she doesn’t know of any service that provides this. During the interview, she picked up a phone call from someone who was going to stop by later to help. “But they usually flake on me,” she acknowledged. Her hoarding, she says, is part of a physical health issue, not a mental health problem.

But San Francisco does offer places such as the MHA conference to discuss the issue. *Hoarders*’ Dr. Zasio says the show helps the people who are willing to go on TV. In exchange for going public, the network pays for six months aftercare, including services such as home repairs and therapy sessions. Although the network recognizes that it gains ratings by sensationalizing the condition for 44 minutes, it also wants to raise public awareness.

Of the 1,370 evictions in San Francisco in the past year, 442 cases were prompted by a breach of rental agreement and 271 cases were for committing a nuisance. These cases could include hoarding, but the city doesn’t specify that in its statistics.

As Teresa Friend from the Homeless Advocacy Project said: “If the person with a disability including hoarding is without family or friends to turn to or is not part of a legal intervention process and evicted, they will end up homeless.” SFBG

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The case against consolidation

Low-income communities accuse Sutter Health of price-gouging at hospital costs hearing

By Sarah Phelan

Sarah@sfbg.com

With officials predicting that San Francisco will spend \$500 million annually on health care costs for city employees and retirees, the Board of Supervisors Government Audit and Oversight Committee held an April 28 hearing to analyze why hospitals costs are higher in Northern California than Southern California, and why costs have escalated in the last decade.

A panel of experts outlined a list of cost drivers and identified hospital consolidation as the major culprit — a finding that fueled concerns that costs will skyrocket once Sutter Health, which operates the California Pacific Medical Center that took over St Luke's in 2005, builds a 555-bed hospital on Cathedral Hill. The board will consider approving the project as soon as this summer.

Ellen Shaffer, codirector of the Center for Policy Analysis, said that the city's recently approved Health Care Services Master Plan ("Critical Care," 11/23/10) provides San Francisco with leverage to collect and analyze data and make informed health choices.

Shaffer noted that since 1960, when there were 26 hospitals in San Francisco, facilities consolidated so frequently that by 1990, only 12 hospitals remained. And by 1998, the three largest hospital networks controlled 43 percent of hospital beds — compared to 18 percent just four years earlier.

"Today in San Francisco, the most expensive of the northern counties hospitals get \$7,349 per patient per day on average," she said. "In Los Angeles County, the figure is \$4,389."

David Hopkins, a senior advisor at the Pacific Business Group on Health, said that Sutter Health, which reported a 30 percent increase in net income in 2010, already controls 44 percent of hospital beds in San Francisco. Catholic Healthcare West controls 28 percent, and UCSF controls 26 percent. "Insurance companies say Sutter's size and dominant position give it an upper hand in

contract negotiations," Hopkins observed.

Healthcare planning and policy consultant Lucy Johns said technology is another key cost driver. "It's a medical arms race," Johns said. "Every hospital wants the latest everything."

Jane Sandoval, a registered nurse at St Luke's, said that what residents and workers need is access to affordable healthcare, not luxury care at overpriced rates.

"We'd rather have enough staff and the ability to care for all patients than work in a facility that's likened to a five-star hotel," Sandoval said. She noted that State Insurance Commissioner Dave Jones filed suit April 13 to intervene on behalf of the plaintiff in a whistleblower suit against Sutter Health, which has been accused of fraudulently charging insurers millions of dollars for anesthesia services that either weren't provided or were billed higher than typical rates.

Anne McLeod, senior vice president of health policy for the California Hospital Association, an industry trade group, claimed that Northern California's higher hospital prices are primarily due to higher labor and living costs in the Bay Area. "Wages are a huge component of hospital costs, and they represent the fastest growing component of costs," she said.

But Glenn Melnick, a professor of health care finance at the University of Southern California, said that even if a hospital was airlifted from Los Angeles to San Francisco, its costs would still be 38 percent higher after adjusting for local differences. "When hospitals consolidate into large systems that dominate a specific region, that hospital system has the power to demand contracts from health plans that include high reimbursement rates for their services and limit the ability of health plans to offer low-cost products and share the data consumers need to compare costs across providers," Melnick said.

Sup. David Campos, who called for the hospital costs hearing, observed that the cost of

creating jobs includes health care benefits. "So to the extent that things like hospital consolidation are increasing costs, the hospitals themselves are implicated," he said.

But CPMC media relations manager Kevin McCormack noted that CPMC/Sutter has invested more than \$7 billion since 2000 on technology, facility construction, and improvements to address medical needs and state seismic safety requirements.

"Sutter Health appreciates its role in ensuring that health care is affordable. And we realize that holding the line on prices without compromising quality will require additional cost reductions," McCormack said. "To this end, doctors and nurses and support staff throughout our Sutter Health network are working aggressively to substantially reduce expenses."

He denied that Sutter had engaged in inappropriate anesthesia billing practices. "The lawsuit paints a false and inaccurate picture," McCormack said.

He also said that plenty of competition remains in Northern California. "The decision by the California Public Employees Retirement System in 2004 to shift a significant number of members away from Sutter-affiliated hospitals to other providers demonstrates there's plenty of healthy competition," McCormack said.

But Campos said the hearing clarified that, while there are different factors why costs are going up, one of the most important is hospital consolidation. "We need to ensure that we understand that, even in face of higher labor and cost of living costs, hospital costs in Northern California are still 30 percent higher than Southern California," Campos said.

Noting that CalPERS excluded Sutter from its network, Campos added: "We need to follow suit in terms of saying that we're only going to do business with hospitals that are responsive to our concerns and follow best practices." **SFBG**



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Saluting small business

The Guardian's annual small business awards celebrate the entrepreneurs who keep this city lively



LA COCINA

DANIELLA SAWAYA, NATALIE CONNEELY, CALEB ZIGAS, MARGARITA ROJAS, AND MATT SKOV | PHOTO BY BEN HOPFER



HANS ART AUTOMOTIVE

SOPHIA CHICAS, NORBERT ALVARENGA, LUIS FRIAS, JOAO SANTOS, RICKY SAAVEDRA, HENRY WONG AND HANS ART | PHOTO BY BEN HOPFER

Everyone loves to talk about the value of small business. There's a National Small Business Week, proclaimed by the president, and San Francisco Small Business Week, proclaimed by the mayor. There are conferences and speakers and programs. Even the San Francisco Chamber of Commerce — the mouthpiece for giant corporations in town — periodically hails the value of the little entrepreneur.

But when you get right down to it, small businesses don't have it easy in this town. Under siege from big chains (who often get their way at City Hall), faced with unfair tax burdens (the little operators pay the same rate as the biggest companies), struggling to find support from banks (many of which don't make many small business loans), the companies that create most of the new jobs in the city and preserve the lively character of the neighborhoods ultimately get little respect.

Check it out: if Twitter — worth billions — wants a tax break, City Hall leaps to the rescue. Yet a proposal that would have made the business tax burden more fair for small companies died last year without a vote.

Once a year we celebrate the people who hang in there, often against the odds, and not only survive but thrive. People who build small businesses that build cool neighborhoods and hire local workers and keep the San Francisco economy moving.

This year we've combined our editors' picks with readers' choices — and we've asked our winners who they would have picked as the best small businesses of the year. It's a wonderful lineup that looks, and feels, like San Francisco.

(Tim Redmond)

ARTHUR JACKSON DIVERSITY IN SMALL BUSINESS AWARD

LA COCINA

Believe it or not, there was a time in this city when Le Truc did not park its chicken parmigianas in front of the Conservatory of Flowers and street food did not inspire a weekly mob scene at Off The Grid's mobile market. Back then, a lot of the people who sold food on the street were immigrant women.

"Their commonality is this incredible entrepreneurial spirit," says Caleb Zigas of La Cocina, a food business incubator created to give street food vendors the tools they need to take their business into the next realm of profitability.

Its program has proven highly successful. After taste tests of applicants' proposed cuisine ("They wouldn't be here if their product wasn't good," Zigas says. La Cocina participants are counseled on brand development and distribution. In the organization's gleaming commercial kitchen in the Mission District, eight businesses can simultaneously work at one time. On a typical morning, it's used to prepare hummus, huaraches, and traditional Yucatecan-Mayan food for a day of sales.

Some graduates, like Clairessquares — a chocolate-shortbread-caramel treat company started by the eponymous Irish immigrant — are local grocery store constants now. Some businesses have used the program to go from selling at farmers markets to owning a restaurant of their own — Veronica Salazar of El Huarache Loco will be the first La Cocina grad with a brick and mortar location, opening in Larkspur this year. Two years ago, La Cocina started the Street Food Festival, an event that consistently packs the streets where it occurs and this year plans to expand to nine blocks of vendors.

Entrepreneurs from Nigeria, Ethiopia, Malaysia, Japan, El Salvador, and Mexico have passed through the La Cocina program. Everyone on staff speaks English and Spanish (the languages the organization offers counseling in). Outreach is done through partnerships with other groups like the Women's Initiative and the Renaissance Entrepreneurship Center.

Though the center now fields applications from all socioeconomic levels as street food becomes chic food, its original purpose remains: to provide a foot up to the women who are pushing to make life work in a new country with their families. "It's important for us to remember that our mission is to provide an entry into business," Zigas says.

La Cocina's small business award pick: As the diplomatic Zigas says: "The consumers who purchase from small business owners." (Caitlin Donohue)

2948 Folsom, SF. (415) 824-2729, www.lacocinasf.org

GOLDEN SURVIVOR AWARD

HANS ART AUTOMOTIVE

Hans Art got his start in business in 1970, when one of his Noe Valley roommates couldn't get his car started — and was therefore unable to get to his job delivering erotic ice cream concoctions to stoners and musicians at midnight for the legendary restaurateur Magnolia Thunderpussy.

"I was your classic hippie mechanic," Art recalled. "I came out there with my screwdriver, adjusted the points, and the guy was on his way. And it occurred to me that this might not be a bad way to make a living."

His business plan: An index card with his phone number on the wall in Bud's Ice Cream. His goal: Flexible hours, plenty of time off and "a great way to have an alternative lifestyle." That didn't last long: "Pretty soon I was the hardest working hippie in San Francisco."

More than 40 years later, Hans Art Automotive is one of the city's most beloved car repair shops, a successful small business that still has a bit of the old hippie ethic.

"I have lots of customers with very moderate incomes," Art said. "I tell them what's needed now, what can wait four months ... I pare it down so the service is affordable. We're very non-pushy."

It's certainly working: more than 95 percent of his customers are regulars. "We want you to have a regular mechanic, the way you have a dentist," he said. "Our advertising is mostly word of mouth."

These days Art works from a cramped office above the shop floor, supervising around 10 employees who take extraordinary care in their work. "There are 800 opportunities for us to screw up every day," Art noted. "If we avoid 799 of them, a lot of people would think that's great — unless your car is the one we missed."

He's up against much bigger outfits in a business with low margins and constant changes in technology that require expensive investments — and that easy lifestyle is still elusive — but Art is a survivor. "I think I've made payroll more than



KATE SOFIS
PHOTO BY BEN HOPFER

3,000 times,” he said. “For a small business, that’s quite an accomplishment.”

Hans Art’s small business award pick: He couldn’t pick just one — Art went with Michael Bruno Luggage, Noe Valley Bakery, and Tuggy’s Hardware. **(Redmond)**

3121 17th St., SF. (415) 621-6400, www.hansartautomotive.com

WOMEN IN BUSINESS AWARD

KATE SOFIS

Kate Sofis is quick to tell you that she only held “one nonprofit job” prior to her work with SFMade, San Francisco’s local manufacturers association. The real root of Sofis’ passion lies with the manufacturing world. It’s not surprising — she’s seen the sector shape communities.

Raised in 1970s Buffalo, N.Y., where manufacturing was seriously struggling, Sofis later found herself drawn to studying Japanese quality practices in college. After graduation, she ran production lines for high tech companies. “I worked with Apple during the first iMac production runs on Folsom,” she says. She was also there for Apple’s first outsource.

Later she worked with a small South San Francisco furniture manufacturer (“back when we were still making furniture in this country.”) that eventually folded. Sofis realized that although she wanted to work in manufacturing, she wanted even more for there to be a manufacturing sector to work for.

“There were no programs set up,” she says, sitting in SFMade’s office space within the TechShop building on Howard Street. “You couldn’t get a bank loan because no one believed it was possible to actually make money in small manufacturing.” Sofis knew that manufacturing created decently-paying, high-skilled jobs with good benefits. At the same time, she understood that it needed to define its identity in 21st century America — and stand up for its sector’s health.

Today, the year-and-a-half-old SFMade has grown to include 150 San Francisco manufacturers — from Anchor Brewing to mid-Market garment shops, to Home Kombucha and Rickshaw

Bags. May 21-27, it will sponsor SFMade Week, chockfull of local shopping events and “open factories” tours of members’ production areas.

The group advocates for ways to make its members’ economic contribution tenable in one of the most expensive cities in America. Sofis and other staff work to establish lines of communication to City Hall around issues like improved public transportation in areas where a lot of manufacturing gets done. “If the mattress coil spring guy is late, guess what? Mattresses don’t get made,” she says. But equally salient is its work on raising awareness among consumers and policymakers that San Francisco manufacturing still exists — and in the age of artisanal products, has the capacity to grow.

Her small business award pick: Greg Markoulis, manager of the American Industrial Center. “Twenty-five percent of our companies are located there, and they’re there for the long haul. Without that asset, San Francisco wouldn’t have half the manufacturing it does.” **(Donohue)**

SFMade, 926 Howard, SF. www.sfmade.org

SPIRIT OF THE STREETS AWARD

THE TAMALES LADY

Virginia “The Tamale Lady” Ramos has been selling her own homemade tamales since 1993, when she started her business to make enough money to send her daughters to school. She didn’t expect to become a local legend. Selling bar-to-bar to hungry boozehounds ever since, she’s made a name for herself as one of the city’s most celebrated street food vendors.

Hungry? Current tamale varieties include chicken, pork, chile cheese, sweet potato black bean, and mixed vegetable. Although Ramos’ prices have gone up since the early 1990s, they’re still a bargain — \$4 for a hefty handful of home-cooked masa and filling, delivered right to your bar stool.

There’s no disputing that the Tamale Lady has achieved T(amale)-list celebrity, but her work is far from done. With the help of her family, Ramos’ treats land in rates of about 100 per day in the stomachs of soused locals in bars across the Mission, Tenderloin, and Lower Haight.



THE TAMALES LADY
PHOTO BY BEN HOPFER

She imports her cornmeal and husks straight from Mexico. Every tamale is made by hand in her kitchen — a process that can be witnessed by watching the 2004 Cecil B. Feeder documentary on her life, which features a slew of original songs in homage to her work. It’s physically demanding, but Ramos bears the honor of being the city’s tamale angel with pride.

“I had an unpleasant life growing up [in Mexico]. I’ve been here for 25 years, and San Francisco gave me something I never had before: it brought me my independence. SF people came into my life as angels, they gave me the opportunity to feel like I can do my thing and nobody can mess with me.”

The Tamale Lady’s small business award pick: “The independent flower girls who go around selling flowers in restaurants, bars, and shops around the Mission.” **(Hannah Tepper)**
twitter.com/goodtamales

EMPLOYEE-OWNED BUSINESS AWARD

ARIZMENDI BAKERY

For the worker-owners at Arizmendi Bakery, cooperation is more than just a nice idea — it’s their business model. “I’ve worked in everyplace from Safeway to a bakery that was owned by one person,” says Arizmendi worker-owner Heather Coppersmith. “Arizmendi is different because we have to worry about our own finances, cost of sales, and income. We all get a sound understanding of what it takes to run a business, but responsibilities are spread out so that no one person is bearing the full brunt.”

So how does the egalitarian model function so well? “All of the work is shared,” says Coppersmith. “We create an environment that makes everyone feel valuable and train everyone in all aspects of the bakery, so there is no need for management.”

Arizmendi’s first sister location, the Cheeseboard, opened in the mid-1990s on Lakeshore Boulevard in Oakland. The concept of a bakery that was entirely worker-owned was dreamed up by Berkeley professor Jaques Kaswan and his partner Tim Huet. The idea was a winner: today there are five bakeries in the Arizmendi family across the Bay Area. When a new Arizmendi is started,

CONTINUES ON PAGE 18 »

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SMALL BUSINESS AWARDS



ARIZMENDI BAKERY
PHOTO BY PAT MAZZERA

Small Business Awards CONT.

newly hired worker-owners intern and train at other locations, learning all they need to know to operate their own bakery before opening for delicious, fluffy, crusty business.

The model has worked so well that Arizmendi was one of only nine food businesses in San Francisco to be awarded a perfect worker treatment score by its employees in community group Young Workers United's yearly restaurant guide. It received high marks in wages, job mobility, health and safety, and job security — not surprising since worker-owners have the final say on workplace issues at Arizmendi.

But let's not forget — how could we, really? — that Arizmendi doesn't just produce happy and fulfilled worker-owners. The bakeries are best known for their more public offerings: delicious brioches, organic breads, and vegetarian pizzas with seasonal toppings that change daily. Cooperation never tasted so good.

Arizmendi's small business award pick: "Underdog on Irving street. It's a family-run hotdog and sausage place that has some great vegan options. They are very conscious of the food they prepare and where they are getting it from — and they are really nice." (**Tepper**)

Various Bay Area locations. www.arizmendibakery.org, valencia.arizmendi.coop, lakeshore.arizmendi.coop

CHAIN ALTERNATIVE AWARD

DISCOUNT BUILDERS SUPPLY

Going up against big businesses like Lowe's and Home Depot doesn't mean Discount Builders Supply needs to pull any fancy gimmicks to get customers. Indeed, some clients have been returning to the 50-year-old SoMa spot since manager Shannon Brundiek started working there two decades ago.

"A lot of big-box stores have popped up in that time," Brundiek says. "We don't handle business in the same way, or stock the same products, but they're definitely our competition. They spend a lot of money competing for the same market share."

Money national chains spend on advertising, owner Charles Goodman channels into things like employee benefit programs. The result? A business you can go to even if you're not quite sure what it is that you need. Discount



DISCOUNT BUILDERS SUPPLY
SHANNON BRUNDIEK | PHOTO BY BEN HOPFER



GOOD LIFE GROCERY
KAYREN HUDIBURG | PHOTO BY BEN HOPFER



THE MISSION STATEMENT
ESTRELLA TADEO AND JESSICA BOVERT | PHOTO BY BEN HOPFER

Builders Supply banks on the fact that its employees know how to help whoever walks in the door.

“What stands out most to our customers is the service,” says Brundiek. “Because we pay benefits, our employees work full time, and we strive to keep our employees long-term. It’s a career for them — it’s what they do and they love it.”

All that added experience makes a difference to devoted customers who count on DBS employees to know the difference between cinder blocks and coffin locks, cable clamps and sodium lamps.

Brundiek is adamant that the store he works at is simply a good old-fashioned hardware shop — “We don’t sell TVs or dog toys,” he says. But the business does offer free design services for kitchen and bath and specializes in SF-specific fixtures, plumbing, and moldings common in Victorians. Plus, it caters to a huge Burning Man rush every summer. Now *that’s* giving customers what they want.

Discount Builders Supply’s small business award pick: Brundiek acknowledges that San Francisco is home to a “great group of small hardware stores that all work together.” How’s that for lending a helping hand? **(Emily Appelbaum)**

1695 Mission St., SF. (415) 621-8511
www.discountbuilderssupplysf.com

GOOD NEIGHBOR AWARD

GOOD LIFE GROCERY

It’s not often that San Franciscans take to the streets to protest the closing of a grocery store. But when the Good Life Grocery on Potrero Hill faced a 1,000 percent rent increase in 1985, neighborhood activists marched, shouted, hung banners, and dragged then California Assemblymember Art Agnos into the fray. The uproar allowed the owners, Kayren Hudiburg and Lester Zeidman, to find a new location nearby.

The Good Life has been part of the hill’s DNA since the early 1970s, when it started as one of a handful of community food stores. “We live down the block,” Hudiberg said. “Customers come in day in and day out. We’re a part of the neighborhood.”

Hudiberg, who also has a store on Cortland Avenue in Bernal Heights, makes a point of hiring local residents first. “We pay good wages, have a good health plan, and after two-and-a-half years, employees become part-owners,” she explained.

It’s not easy running an independent food store, particularly when you’re under attack by the giant Whole Foods chain. “When they moved in eight blocks away, people said we’d never survive,” Hudiberg said. “Whole Foods has more money than God, they can buy up a whole farmer’s crop.” But after taking a “big hit,” the Good Life is doing fine. “It takes a lot of hard work — I’m the owner, the produce buyer, the accounts payable clerk, the payroll clerk — it never ends,” Hudiberg said. “But we have a great, dedicated staff and we offer exceptional customer service.”

She’s also an exceptional San Franciscan. When the Board of Supervisors was moving to offer Twitter a big tax break, she took time off to trek down to City Hall and give the supes a bit of perspective. “I was just outraged,” she recalled. “Here a multibillion-dollar company is asking for a tax cut. I have 65 employees; I pay my taxes and I’m proud to do it — the city needs the money.”

“If my small business can pay, why can’t Twitter?” We quite agree.

Good Life Grocery’s small business award pick: Goat Hill Pizza. Hudiberg says not only are its pies “wonderful,” but the restaurant donates food to neighborhood events and political affairs, and meeting space to community groups. “They support everything worthwhile and are a true neighborhood institution.” **(Redmond)**

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READER’S POLL WINNERS

For the first time, we asked Guardian winners to weigh in with their own small business awards. Who was the shining local business star in their neighborhood? Here are the winners of the most online votes.

FAVORITE RETAIL

THE MISSION STATEMENT

“I have always worked better when I work as part of a team,” says Estrella Tadeo, owner of the Mission Statement, who runs the Mission clothing boutique with the help of six other designers. “Working as a collective helps me stay sane.” All seven sell their work and work shifts on the retail floor every week, making it highly likely that if you have a question on the jungle-toned, one-shouldered flowing top you’re fingering, the person that created it is only a few feet away.

“Our goal with our customers is that they identify with our work and with us. It’s so much more interesting when we know the history behind something,” Tadeo says.

That’s likely the secret to the shop’s popularity with our readers. Since Mission Statement designers swap goods through a fruitful bartering system, they’re the experts — they wear a lot of the designs themselves.

The shop’s hands-on approach also means that if you don’t see the perfect Vanessa Gage architectural necklace or Bedouin princess skirt from oda, those designers will take custom orders or do alterations to create it for you. “It’s the way of slow fashion,” Tadeo says of this more personal, connective way of shopping. “We want to develop a relationship with our customers so that they can feel special, look special, and covet all that they purchase.”

It would appear that the collective has achieved this goal. Even so, Tadeo admits that running a specialized boutique in a recession can be a challenge. But, she adds, “It’s about staying positive and being the best we can be as business owners and people. We all want to get a good exchange of energy, and the best way to get it is to give it.”

The Mission Statement’s small business award pick: “Two definitely stand out,” Tadeo says. “Wonderland/Chillin’ Productions and Rag Co-op. Both stores have great concepts, amazing owners, and contribute so much to the local design community. Our three stores are different, but I feel they mutually enhance each other.” **(Donohue)**

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CONTINUES ON PAGE 20 »

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SMALL BUSINESS AWARDS



GIALINA

SHARON ARDIANA | PHOTO BY BEN HOPFER



CHLOE'S CLOSET

MOLLY TYSON, ANDREA MEJIA, KEYKO RUIZ, ZULEKHA AZAM, JANE MCINTYRE | PHOTO BY BEN HOPFER

Small Business Awards CONT>>

FAVORITE RESTAURANT

GIALINA

"First and foremost, I always wanted Gialina to be a place that everyone — young, old, families, singles, gays, straights — would want to come," says Sharon Ardiana, chef and owner of the Glen Park Italian restaurant. Judging from the response of our readers, she's achieved her goal — Gialina got top marks for its neighborhood-focused dining room.

The first to own a business in her family, Ardiana spent 20 years in the restaurant industry until she says she "kind of got to a point where I realized that I needed to drive the bus, so to speak." Although she says she finds laying down the chef's hat to run the business to be the hardest part of her job, she's blessed with "an amazing staff in the front and back of the restaurant." Five employees have been there for Gialina's entire four years of operation, and Ardiana says the rest of the staff averages three years in the crew.

Such was the fervor over food like Gialina's Atomica pizza — a simple, flavorful pie with mushrooms, chilies, and red onions added to the tomato sauce-mozzarella base — that Ardiana recently opened Ragazza, another small Italian eatery that, in the words of a recent Guardian review, "brings haute pizza culture to a vortex of the Haight (lower and upper) and Nopa."

But for Ardiana's "fantastically loyal clientele" in Glen Park, a neighborhood that has managed to remain free from Starbucks and Denny's, it will always be about kid-friendly Gialina. "I want people to see the huge family photos on the wall and to connect with them and remember their own family members," Ardiana says. "I want everyone to walk out that door feeling like they just had a really great meal and that they want to come back again."

Gialina's small business award pick: "I would say my friends Kris Hoggerhyde and Anne Walker at Bi-Rite Creamery," Ardiana says. "I have just been blown away by the response of their customers. They work tremendously hard to make really great, delicious products." (Donohue) 2842 Diamond, SF. (415) 239-8500, www.gialina.com

FAVORITE BUSINESS THAT CONTRIBUTES TO THE COMMUNITY

CHLOE'S CLOSET

"One of the things I always noticed was that second-hand kids' clothes were a little expensive," says Molly Coogan Tyson, owner of Chloe's Closet in Bernal Heights. Tyson opened the in 2003 when her two kids were four months and two years old.

Opening her store was a response to feeling cooped up at home and a desire to fill the need for a no-frills used children's clothing store. "I really didn't want Chloe's Closet to be picky about what clothes we would buy and sell. I just wanted to facilitate the trade of goods for people who have young children because I know that kids' sizes and interests change quickly."

Her shop's original location has been open for eight years and continues to grow steadily — there's also a Chloe's No. 2 in the Sunset. All Tyson's stores sell clothes on consignment. When clothes are purchased, the original seller receives 50 percent of the sale price, a generous cut.

But giving back is the main goal, Tyson says. "My husband has suggested that I take up a nonprofit status," she says, referring to the minuscule profit margins that a community-oriented store like hers must sacrifice in exchange for giving young parents a break on clothing prices.

Chloe's donates all overflow clothes that can't fit on racks to churches that serve low-income families and other organizations that can sell the clothing at fundraisers. She even makes HR decisions based on her community's needs.

"I was approached by mom of four who, due to religious beliefs, wears a full burka. She really wanted to work, and she said no one else would hire her. We didn't really need extra help, but I hired her because I was touched by her story."

Chloe's Closet's small business awards pick: "I would want to recognize Heartfelt gift shop. They have a rotating stock of interesting gifts and the owner is Darcy Lee of the Bernal Business Alliance. She does a lot for the neighborhood." (Tepper)

451 Cortland, SF. (415) 642-3300; 616 Irving, SF. (415) 664-4611. www.chloesclosetsf.com SFBG

food + drink

Globe keeps turning: (left) the restaurant's Cornish game hen with green garlic risotto and (right) grilled Creekstone Delmonico steak for two.

GUARDIAN PHOTOS BY RORY MCNAMARA



A sphere of influences

By Paul Reidinger
paulr@sfbg.com

DINE When Globe opened nearly a decade and a half ago, it almost instantly developed a reputation as the place where you could find chefs having dinner at 1 a.m., after their own places had closed. The heart of the Barbary Coast restaurant (opened by Joseph Manzare and Mary Klingbell and still run by them) was a wood-burning oven that glared out over the dining room like the Eye of Sauron, and there was a wonderful perfume of woodsmoke in the air. (I think smokiness should be added as a flavor, incidentally, to make six. For years we were stuck with sweet, salty, sour, and bitter, and then umami, or meatiness, was added. Smokiness is distinct from those five, and also quite real.)

The march of time is often cruel to restaurants, and, as someone who last stepped into Globe before Bill Clinton got himself impeached, I wondered what I would find in these later days. An insider friend, discussing a famous San Francisco restaurant with me recently at a dinner party, ended up gently dismissing it by saying, "Well, it is a 30-year-old restaurant," as if to say that loss of freshness is inevitable. But restaurants aren't

heads of iceberg lettuce in a refrigerator, de-freshening with every tick of the clock, and Globe isn't even 15 yet.

My first impression, on stepping inside recently, was that the place is still recognizable. The walls are of exposed brick, the floors are simple wood plank stained dark; the stairs to the private dining room and restrooms downstairs are made from plain, workmanlike steel; and the dangling light fixtures over the small bar, of glass in several colors and elongated shapes, are mildly ornamental but not garish. The look is spare, muscular, and elegant, like that of an athlete in an ancient Olympic Games, clad only in a loincloth. (Actually such an athlete would probably have been naked, but put such thoughts from your mind.)

The menu is as pared-down and purposeful as the décor. I am heartened by brief menus, even though brevity is a kind of heresy in this gassy culture, where more is always better and is preferred without question or argument. Brief means: these are the dishes the kitchen believes in. And Globe's kitchen obviously believes in its succinct list.

The restaurant's wood-burning oven made it an important precursor of the current pizza chic, and pizza remains a significant element of the menu. The crusts, though thin, retain a distinctive elasticity and

chewiness — which means that once you get some into your mouth, it's a complex, satisfying experience. The downsides are that such crusts can be more difficult to cut, with slices sticking together, and the points can suffer from droopiness. Drooping pizza points remind me of the ears of a dog who's just been chastised for some offense he doesn't quite understand. We found the gambori mushroom pie (\$16), boosted by white truffle oil, to be powerfully earthy, although the tomato sauce could have used a bit more salt.

Tuna tartare (\$15) combined coarsely chopped fish with scallions, wonderfully peppery Genovese basil, and olive oil. The tartare was served with oily levain toasts and an Easter egg of black-olive tapenade, which provided a necessary correction of salt (and umami). We did think the macaroni and cheese (\$8), made with Tillamook cheese — is that a selling point? — was good but not up to snuff, the bar having been raised sharply in the past few years. The best versions of mac 'n' cheese now use unusual pasta shapes, more intricate blends of cheeses, additions of fortifying and flavor-enhancing ingredients, and often a bread-crumble gratin. A gratin alone here would have made a big difference.

Several of the main courses offered an attractive char. A filet of wild coho salmon (\$22) was laid atop a bed of boccacino pasta, with braised rapini, aglio e olio, and salsa

verde — a Globe classic. One small niggle: the pasta, long fat tubes like bucatini on steroids, was awkward to eat gracefully. More user-friendly was the Cornish game hen (\$21). The little bird seemed to have been largely boned out, and was plated atop a marvelous green garlic risotto that was not only beautifully cooked and seasoned but as bright a green as spring itself.

Only in the desserts did I detect any sign of fatigue and disengagement. A slice of amaretto cheesecake (\$8) was quite good, very intense with almond and just sweet enough to win the day, but the apple tart (\$8) could have used a serious rethink. The idea seemed to have been to deconstruct it, with apple slices laid on what looked like a napkin of pastry and topped with a scoop of vanilla ice cream. The glory of apple tarts is the melding of caramelized apple with nicely crisped pastry; here the pastry was sepulchral, the apples not caramelized. It was the flat-earth version, in need of some roundedness. **SFBG**

GLOBE

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By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS I left my uke in New York City — technically in Boston, in the back of a station wagon headed for New York City. I left

my baby, my toothbrush, my second-favorite pillow, and my other baby in New Orleans. My rabbit-fur jacket that I only ever wear to Rainbow Grocery ... I left that in New Orleans too. I left my stomach in Dallas. I left my left knee in San Francisco, on the 50-yard line of a football field at Crocker Amazon. I don't know where I left my pink cowboy hat. I can't find it, and it's pink cowboy hat season.

I got the ain't-got-no-cowboy-hat-or-left-knee-neither blues.

One thing: I do have a new baby. He's four months old and lives upstairs in my apartment building, so the commute's real easy compared to Louisiana or even Berkeley. And he likes to suck on my left bicep sometimes while I'm rocking him to sleep, which gives me cute little hickies there.

In Dolores Park, a live dog's got a stuffed bunny by the throat. He's thrashing it this way and that, hammering it into the ground, growling, and beating the living fuzz out of it.

In various states of revelry and/or reverie, my friends and I are occupied in just generally occupying a couple of blankets, watching this big dog do its thing.

"My money is on the rabbit," I say, because it is. I love an underdog.

In fact, we all are one — back in last place, our one-game winning streak having come to an inglorious end earlier that morning. Dig, who had an important sack on a third-and-short, our play-of-the-game, goes, "Look! It's playing possum."

Sure enough, the rabbit is lying very still in the grass, the dog standing over it, watching warily. I'm not a dog person, but I almost feel bad for this un. Its prey, this shattered, chewed-up Easter bunny, is limper than limp, is missing an ear, and arguably never had much fight in it; Nevertheless, I more than half expect it to at least jump up and run away, if not kick the dumb dog's ass first.

Next week is the Kentucky Derby, and now that I officially

"play the ponies," I will have to find me a long shot to get behind. And get shat upon.

I got the ain't-got-no-cowboy-hat-or-even-no-left-knee-neither blues.

My own Hedgehog says I ain't no spring chicken farmer. I'm afraid someone's going to buy me golf clubs for my birthday. Please don't buy me golf clubs please. I got some team sports left in me, and contact ones at that. I know I do. Get me a knee brace, an ice pack, and a Costco-size bottle of ibuprofen, I got the ain't-got-no-left-knee blues is all.

When that happens — that is, *this* happens — there is only one thing for me, and that is some quality Chunks de la Cooter time. It puts everything else in perspective. So I went and made a chicken pot with them, and bathed them and sang them to sleep and woke up with them in the middle of the night, and in the morning I took them to their Chunk Fu class, and then to Arizmendi and then what they call "the new park" because it's probably the oldest park in all of Berkeley and therefore not on their beaten path. And I took pictures of them on the big-girl swings.

It was hard to say goodbye, so I didn't. I went to dinner with the whole de la Cooter fambly down to Solano, to the new-to-me Korean bowls-of-things place, called Bowl'd.

The idea here — at least the main one — is bibimbap in stone bowls with your choice of meat or tofu. They also give you a choice of white rice or mixed grain. Either way it's going to get all crusty and delicious at the bottom of your hot hot stone bowl.

At the top: cabbage, carrots, sprouts, greens, bulgogi if you're me, and one nice sunny-side-up fried egg.

I wish there was a little more meat in it. But the meat there was good, and so was everything else. They don't give you so many little bowls of things for the table, but they'll refill what you love. In my case: kimchi. Super spicy. New favorite restaurant. **SFBG**

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SUPERLIST 2011

Bottomless mimosas



DRINKS In the murky depths of our foggy past (the '80s!), the Guardian regularly featured Superlists — as-close-as-it-gets-to-comprehensive guides to a small facet of our beloved city. We were feeling a little dry and reporter-y on a recent Sunday, so we're bringing the tradition back with bottomless mimosas.

Mimosa. Just the saying the word can bring to light that hard rock inside us whose glitter only catches the light on those sunny, breezy, weekend brunch occasions. Refreshing, sparkling, citrus bastions of happiness, those mimosas — the gift(s) one gives to oneself as a reward for having nothing to do. But where there is one mimosa, we are of the opinion that there should be many mimosas. Here's our citywide list of the wheres and whens of finding a bottomless mimosa special near you, prices and hours of availability thoughtfully provided. Drink up, and drink often. (Hannah Tepper)

Luna Park Sat.-Sun. 10 a.m.-3 p.m., \$13. 694 Valencia, SF. (415) 553-8584, www.lunaparksf.com

Lime Sat. 11a.m.-3 p.m.; Sun. 10:30 a.m.-3p.m., \$8 with purchase of meal. 2247 Market, SF. (415) 621-5256, www.lime-sf.com

Circa Sat.-Sun. 10 a.m.-3 p.m., \$8 with purchase of meal. 2001 Chestnut, SF. (415) 351-0175, www.circasf.com

Bisou Sat.-Sun. 10 a.m.-3 p.m., \$8 with purchase of meal. 2367 Market, SF. (415) 556-6200, www.bisoubistro.com

Paul K Sat.-Sun. 10:30 a.m.-2:30 p.m., \$13. 199 Gough, SF. (415) 552-7132, www.paulkrestaurant.com

Nickies Sat. 10 a.m.-2 p.m., \$8 with purchase of entrée. 466 Haight, SF. (415) 255-0300, www.nickies.com

Moussy's Sat.-Sun. 11 a.m.-2 p.m., \$15. 1345 Bush, SF. (415) 346-7029, www.moussys.com

Mercury Lounge Sun. 10 a.m.-3 p.m., \$11. 1582 Folsom, SF. (415) 551-1582, www.mercurysf.com

Axis Café and Gallery Sat.-Sun. 10 a.m.-3 p.m., \$12 with purchase of entree. 1201 Eighth St., SF. (415) 437-2947, www.axis-cafe.com

Dell'Uva Sat.-Sun. 11 a.m.-3 p.m., \$15. 565 Green, SF. (415) 393-9930, www.delluvasf.com

El Patio Espanol Sun. 11:30 a.m.-3 p.m., \$24 includes set brunch. 2850 Alemany, SF. (415) 587-5117, www.patiospanol.com

Tangerine Wed.-Sun. 10 a.m.-3 p.m., \$33 per pitcher. 3499 16th St., SF. (415) 626-1700, www.tangerinesf.com

The Sycamore Sat.-Sun. 11 a.m.-3 p.m., \$10. 2140 Mission, SF. (415) 252-7704, www.thesycamoresf.com

Mayes Oyster House Sat.-Sun. 10 a.m.-3 p.m., \$9. 1233 Polk, SF. (415) 885-1233, www.mayessf.com

Café Taboo Sat.-Sun. 9 a.m.-3 p.m., \$10. 600 York, SF. (415) 341-1188, www.cafetaboo.net

Park Chalet Sun. 10 a.m.-3 p.m., \$31 includes brunch buffet. 1000 Great Highway, SF. (415) 386-8439, www.parkchalet.com

Stable Café Sun. 10 a.m.-2 p.m., \$15. 2128 Folsom, SF. (415) 552-1199, www.stablecafe.com

Oola Sun. 10:30 a.m.-3 p.m., \$10. 860 Folsom, SF. (415) 995-2061, www.oola-sf.com

Don Pisto's Sat.-Sun. 11 a.m.-3 p.m., \$12. 510 Union, SF. (415) 395-0939, www.donpistos.com

Sugar Sat.-Sun. 8 a.m.-4 p.m., \$10. 679 Sutter, SF. (415) 441-5678, www.sugarcafesf.com

Fresca Sat.-Sun. 10 a.m.-3 p.m., \$12. 3945 24th St., SF. (415) 695-0549, www.frescasf.com

The Republic Sat.-Sun. 11 a.m.-3 p.m., \$14. 3213 Scott, SF. (415) 817-1337, www.republicsf.com

Farmerbrown Sat.-Sun. 10 a.m.-2:30 p.m., \$15. 25 Mason, SF. (415) 409-3276, www.farmerbrownsf.com



Darla's Sat.-Sun. 10 a.m.-3 p.m., \$8. 822 Irving, SF. (415) 753-3275

Triptych Sat.-Sun. 10 a.m.-3:30 p.m., \$30 includes entree. 1555 Folsom, SF. (415) 703-0557, www.triptychsf.com

Nova Bar and Restaurant Sat.-Sun. 10 a.m.-3 p.m., \$9.50. 555 Second St., SF. (415) 543-2282, www.novabar.com

Ironsides Sat.-Sun., 10 a.m.-2 p.m., \$10. 680 Second St., SF. (415) 896-1127, www.ironsidessf.com

Dunya Sat.-Sun. 11:30 a.m.-3 p.m., \$12. 1609 Polk, SF. (415) 400-5770, www.dunyasf.com

Eastside West Sat. 11 a.m.-3 p.m., Sun. 10 a.m.-3 p.m., \$25 includes entree. 3154 Fillmore, SF. (415) 885-4000, www.eswsf.com

Colibri Mexican Bistro Sat.-Sun. 10:30 a.m.-2:30 p.m., \$10. 438 Geary, SF. (415) 440-2737, www.colibrimexicanbistro.com

Spire Sun. 11 a.m.-2 p.m., \$10. 685 Third St., SF. (415) 947-0000, www.spiressf.com

Andalu Sat.-Sun. 10:30 a.m.-2:30 p.m., \$15. 3198 16th St., SF. (415) 621-2211, www.andalusf.com

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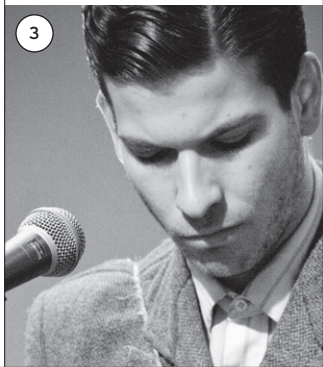
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WEDNESDAY MAY 4

MUSIC

Wanda Jackson

Over her 50-plus years in show business, she's been called "the Queen of Rockabilly" and "the Sweet Lady with the Nasty Voice" — and now fans can rightly call Wanda Jackson a true musical icon, with her recent induction into the Rock and Roll Hall of Fame. Don't let that enshrinement fool you into thinking she's retired, though. She can still belt out tunes like nobody's business, and proved that yet again with the release of *The Party Ain't Over*, her Jack White-produced album that came out earlier this year. Forget about the recent big fuss over in England; come to tonight's show if you want to see some real royalty. **(Sean McCourt)**

With Red Meat and DJ Britt Govea
8 p.m., \$21
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

J Mascis

It has been a good couple of years to be a Dinosaur Jr. fan.

In 2005, lead singer J Mascis and bandmate Lou Barlow put aside their grievances enough to play shows as the original lineup, along with drummer Murph. In an era of live record performances from bands well past their prime, that would have been enough, but the band released new albums that were as good as ever. (In the case of 2009's *Farm*, maybe better.) So now, almost just to show that he can, between Dinosaur Jr. tours and recording sessions, Mascis releases the solo album, *Several Shades of Why*. Exchanging shredded electric guitars for (still a little fuzzy) acoustics, it's another surprise, but in the best way. **(Ryan Prendiville)**

With Black Heart Procession
8 p.m., \$20
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

THURSDAY MAY 5

MUSIC

Frank Fairfield

Frank Fairfield's adaptations of blistering American ballads are proudly faithful, but his ability to coax the rightness

from battered banjos and fiddles (and to squeeze his voice as if onto fresh shellac) goes way beyond technique. "I don't even know if [this music] has that much to do with tradition," Fairfield told one interviewer. "I think it's just people doing whatever they feel like doing. A lot of this stuff just gets mishandled and mashed, and that's the beautiful thing about America." The fact that he's a young Angeleno who dresses the old-timey part may raise eyebrows — but trust your ears. He makes an intriguing opener for Cass McCombs, a troubadour cut from a different cloth. **(Max Goldberg)**

With Cass McCombs
8 p.m., \$15
Swedish American Music Hall
2170 Market, SF
(415) 861-5016
www.cafedunord.com

FRIDAY MAY 6

DANCE

Ahdanco/Abigail Hosein Dance Company

While dance can be described as poetry in motion, Ahdanco's 2011 home season offers both poetry and motion in a dynamic dialogue. For one

of the two new works on the program, the dancers share the stage with spoken word artists from the Bay Area Poetry Slam Circuit, weaving Abigail Hosein's choreography with powerful narrative stories. The other dance is a trio set to an original score composed of four loop stations, trumpet, cello, upright bass, guitar, and female vocals performed live by ambient band, Entamoeba. Hosein's strong female dancers (many of whom are Mills College alumni) skillfully balance the physical and theatrical. **(Julie Potter)**

Thurs/6–Fri/7, 8 p.m.;
Sun/8, 6 p.m., \$20
Ashby Stage
1901 Ashby, Berk.
(510) 837-0776
www.ahdanco.org

EVENT

"Bikes and Beats"

In response to SF's burgeoning biking scene — and that empty moment on the first Fridays of the month when you realize that the SF Bike Party is over and the rest of your evening is TBA — comes this night club-bike club. Organizers' goal for this fundraiser for Sunday Streets and the Wigg Party is to make bike culture as un-scary and fun as possible — even to those without handlebar calluses.

Bike crafts and fashion will be on display, as well as a dope, divergent musical lineup featuring the Polish Ambassador, Non-Stop Bhangra, Madrone's Motown on Mondays crew, and that party on two wheels well known to SF cruisers, DJ Deep. **(Caitlin Donohue)**

10 p.m.–3 a.m., \$6–\$10
Public Works
161 Erie, SF
(415) 932-0955
Facebook: Bikes & Beats

DANCE

"SCUBA 2011"

A terrific idea, SCUBA, a small presenters consortium, has been pooling resources for close to a decade to offer gigs to hot young choreographers, whether homegrown or invited from participating venues. So far, ODC Theater director Rob Bailis' choices have always been worthwhile. The mix has been rich and varied. On this program, SF's own Katie Faulkner, who will premiere *Sawtooth*, will be joined by Amelia Reeber from Seattle and Chris Yon from Minneapolis. Reeber is bringing *this is a forgery*, a multimedia work that examines choices and transformation. Yon draws on husband-wife vaudeville acts for his duet, *The Very Unlikelihood (I'm*

Going to Kill You), with partner with Taryn Griggs. **(Rita Felciano)**

Fri/6–Sat/7, 8 p.m.;
Sun/8, 7 p.m., \$15–\$18
ODC Theater
3153 17th St. SF
(415) 863-9834
www.odctheater.org

SATURDAY MAY 7

MUSIC

"Walk Like An Egyptian"

What's Zambaleta, you say? In Egypt, Zambaleta is a spontaneous chaotic street party that happens when everyone is participating, through music or dance. In the Mission, Zambaleta is a world music and dance school with an inclusive environment and celebratory spirit. This weekend's "Walk Like An Egyptian" festival captures that spirit, featuring Bay Area music from blues and folk to jug bands and indie. The lineup of 18 bands includes an appearance by Annie Bacon's Folk Opera — plus, proceeds from the festival support community programs at the world music and dance center. Come walk — and party — like an Egyptian. **(Potter)**

“Tina! Bring me the ax!”



Sat/7, 1 p.m.–midnight;
Also Sun/8, noon–8 p.m.,
\$5–\$20
Restoration Workshop
630 Treat, SF
(415) 341-1333
www.zambaleta.org

EVENT

CELLspace Birthday Benefit Funkathon

Celebrate the 15th birthday of CELLspace, San Francisco's original hub for artistic work and gatherings, by partying down at a Funkathon featuring Action Jackson and other funky music and dance acts. And this is just one event among many, including an art auction May 5, a swap meet and dance party May 6, and a party May 8 that coincides with the Sunday Streets closure of Mission District streets to automobile traffic. CELLspace, a venerable institution that offers classes on everything from welding to breakdancing, is going through ambitious fundraising efforts as it seeks the permits and resources to expand its night-life offerings, so come have a funky time while supporting a great cause. **(Steven T. Jones)**

9 p.m., \$10–\$20
CELLspace
2050 Bryant, SF
(415) 410-7597
www.cellspace.org

FILM/PERFORMANCE

“Ultimate *Mommie Dearest*”

Oh, I know you've already seen 1981's *Mommie Dearest*. And I know you can quote all the famous lines (personal favorite: “Tina! Bring me the ax!”) But you've never experienced the ultimate *Mommie Dearest* — because it's never been attempted until this once-in-a-lifetime event. Marking the cult classic's 30th anniversary is a dame who surely has never touched a wire hanger in her life, Peaches Christ, and celebrated Peaches cohorts Heklina, Martiny, and (in honor of Mother's Day), Mrs. Christ herself! A restored print of the film caps a night that also includes the musical stage spectacular *Trannie Dearest*, a drag tribute to Joan Crawford's unfailingly dramatic life. Do I even have to add that costumes are encouraged? **(Cheryl Eddy)**

8 p.m., \$25–\$40
Castro Theatre
429 Castro, SF
www.peacheschrist.com

EVENT

Urban Cycling Workshop

If I had a nickel for every car devotee or exasperated Muni rider who's lamented, “Oh, I would totally ride a bike if there weren't so many scary

cars!” I'd be, well, not rich but could certainly buy some fresh handlebar tape (\$16 per roll). How awesome, then, that the hardworking bike advocates at the San Francisco Bicycle Coalition are offering a four-hour, in-classroom, free introductory course geared toward newbies and cyclists who want to feel more comfortable riding our tiny but intense peninsula. The class covers all the basics, from choosing the best bike to pulling emergency maneuvers, to knowing your legal rights. Ding, ding! **(Kat Renz)**

2 p.m., free (preregistration required; ages 14 and up)
Fort Mason Center,
Bldg. C, Rm. 362
Laguna at Marina, SF
(415) 431-2453 x312
www.sfbike.org/edu

MONDAY MAY 9

MUSIC

Mogwai

Much like the mythical creatures from *Gremlins* (1984) that they are named after, Mogwai's sound can be soft and serene at one moment, then morph into an entirely different dynamic, with blistering guitars and noisy

effects multiplying around you. The Glasgow-bred rockers returned in February with its seventh record, and its first Sub Pop release, *Hardcore Will Never Die, But You Will*, which continues the band's mostly instrumental and highly successful approach to making music. Creating lush sonic soundscapes richly textured with a wide array of different riffs and tones, the five-piece group is definitely one to catch live if you can. **(McCourt)**

With Errors
8 p.m., \$23.50–\$26
Regency Ballroom
1290 Sutter, SF
1-800-745-3000
www.theregencyballroom.com

TUESDAY MAY 10

DANCE

Project.B.

If you have seen Tanya Bello dance — Shift Physical Theater, Robert Moses' Kin, and Janice Garrett + Dancers come to mind — you won't have forgotten her. She probably was the shortest (but also the fastest and fiercest) tearing across the stage. Bello is small but

she dances big. Lately she has taken advantage of the Garage's RAW (Resident Artist Workshop) program to hone her choreographic skills. *Moveable Feast*, her first full-evening work, is plugging into her experience working with choreographers both here and on the East Coast. The idea is to show three versions of one piece in which components — lights, dancers, sets, music — get shuffled around. In the end the audience decides which one worked best. **(Felciano)**

May 10–11, 8 p.m., \$15
Garage
975 Howard, SF
(415) 518 1517
www.brownpapertickets.com/SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

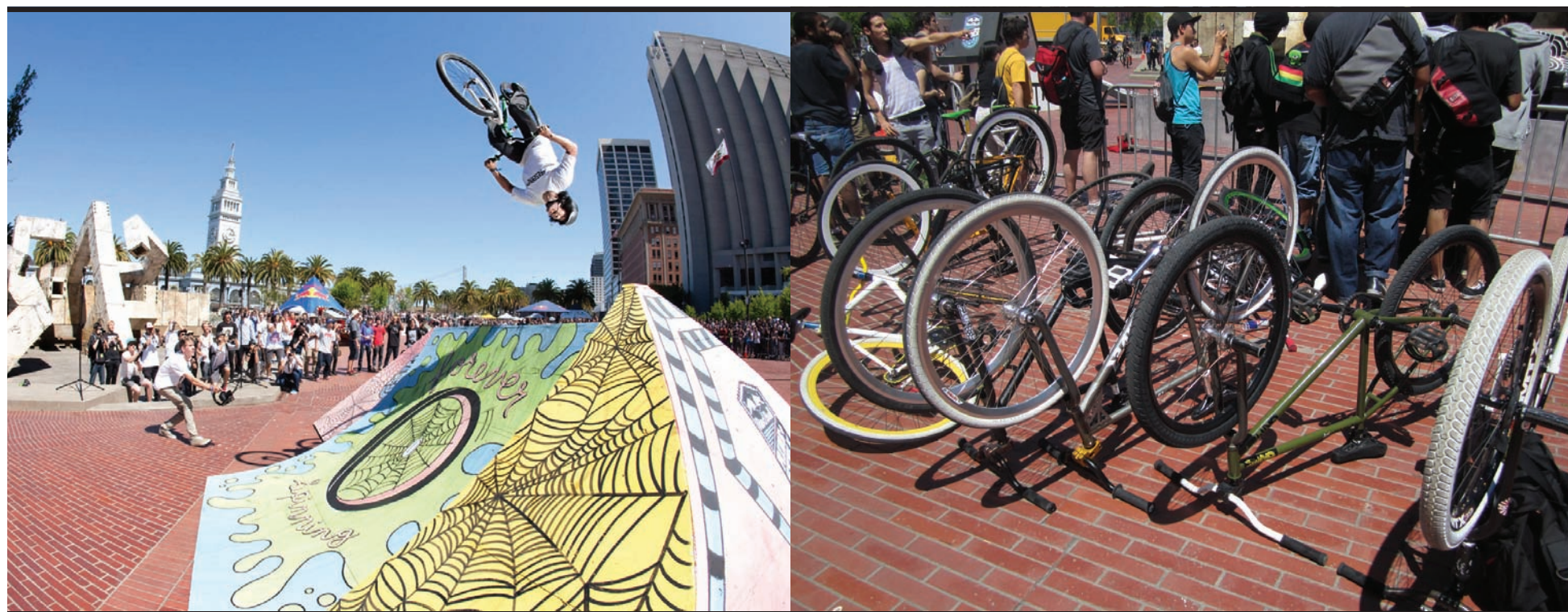
(1) Wanda Jackson (see Wed/4); (2) J Mascis (see Wed/4); (3) Frank Fairfield (see Thurs/5); (4) Ahdanco/Abigail Hosein Dance Company (see Fri/6); (5) Polish Ambassador (see Fri/6); (6) Zambaleta celebration (see Sat/7); (7) Ultimate *Mommie Dearest* (see Sat/7); (8) Urban Cycling Workshop (see Sat/7); (9) *Moveable Feast* (see Tues/10)

WANDA JACKSON PHOTO BY JO MCCAUGHEY; J MASCIS PHOTO BY TIMOTHY HERZOG; ZAMBALETA CELEBRATION PHOTO BY SHALACOSCHING; MOVEABLE FEAST PHOTO BY MARGO MORITZ

arts + culture

“Kozo” Fuji from Osaka, Japan, goes for his standout back flip in front of a crowd of fixie fans at the Red Bull Ride + Style.

KOZO PHOTO BY JUSTIN KOSMAN/RED BULL PHOTOFILES; BIKES PHOTO BY CAITLIN DONOHUE



Nothing's fixed

Fixie culture gets the X Games spin at a recent competition

By Caitlin Donohue
caitlin@sfbg.com

CYCLING The SF Bike Coalition's valet parking was strangely empty for a blazingly sunny Saturday event by the Ferry Building. "They've just been leaving their bikes around," a bored attendant told me of the crowd assembled for the Red Bull Ride + Style fixed-gear competition. But that wasn't out of apathy to their rides — these attendees wanted to keep their bikes close.

Candy-colored fixies were turned upside-down on their handlebars, stacked in piles with the steeds of their owners' friends. Young men (there were a lot of young men) kept their hands firmly locked in riding position, rolling their bikes back and forth as they spoke, some times gesticulating with them for added effect. Those slim, messenger-style backpacks were much in evidence.

In the competition arena, no one strayed far from their bikes either, except for the spectacular falls that sporadically broke up the action. Strap-on fixed-gear pedals make for epic wipe-outs; one soldier was taken off the field on a stretcher.

Save for the lone female who rolled about during the event's interminable "practice times," all riders were male. This was about bros on bikes. Indeed, as the final race around the hazardous, hairpin track was announced between Bay Area childhood friends Jason Clary and Kell McKenzie (Clary won), the announcer took a moment to salute their relationship. "You guys have known each other since you were 14? It's bro versus bro! Fixed-gear nation!"

Competitive fixed-gear racing is, relatively speaking, a nascent addition to the legion of bone-cracking thrill fests enjoyed by extreme sports fans. The sport's lexicon is borrowed from the death-defying ride tactics of gonzo bike messengers, a profession that has to sprint to keep up with

e-mail and 3-D projection technology to stay salient for corporate America.

San Francisco is one of the messenger bike meccas. The city has given birth to some epically fly-terrifying fixie films — guys slaloming down from Twin Peaks, diving into traffic, holding onto buses for acceleration, basically using the ridiculous speed you can achieve on a fixed-gear bike for pure chaos (in the eyes of the pedestrian, surely).

But street stunts do not a competitive sport make. On Saturday, it was apparent that everyone was trying to figure out just what Ride + Style meant. The week before the event, the Guardian interviewed Austin Horse, one of New York City's best-known bike messengers, by e-mail.

"Nobody knows what to expect about Ride N Style," he wrote. "It's very mysterious, but the riders know it's going to be a challenging and compelling event because it's coming from Red Bull. [Editor's note: Apparently Red Bull's sponsorship is a big deal. Red Bull also sponsored a downhill bike race through a Brazilian favela, the aerodynamic inanity of Flutag, and your most jittery friend in college who had a dorm room full of Red Bull crates. Remember that guy?] The result is that all the riders are a little more

anxious about this race than other events. What we do know is that it's gonna be a sprint with features some guys aren't going to be comfortable with. It's a little scary."

The second half of the day was given over to what was billed as the most cutting edge part of the competition: the freestyle contest. Covered in sherbet colors, spiders, geometric whorls, and playing card designs, they looked every bit the background for an extreme sports tournament.

"Only rarely have events invested in features tailored to the constraints and potential of this type of riding," Horse says. When the cameras are off "people practice wherever they can — skate parks and street spots."

In San Francisco, one of the most reliable spots to watch good fixed-gear freestyling is in the Harry Bridges Plaza, the strip of asphalt between the Ferry Building and where Ride + Style was erected in the more ample Justin Herman Plaza. You can go out to Harry Bridges at dusk most days and see people hopping their bikes off the ground, spinning in the air, twerking their handlebars, riding backward in tight figure eights, and stopping on dimes.

But the ramps took it up a notch — so up that spectators began to compare the competition to those of

BMX bikes, which can catch a lot more air than fixed gears. It wasn't a coincidental connection: some of the competitors announced on the microphone that they were usually on a BMX, and Jeremy Witek, the lead designer of the ramps, told me during the construction phase that this was the first time he'd been asked to make structures like these for a fixed-gear competition.

There were some hands-down highlights of the freestyle portion — Kohei "Kozo" Fuji flew in from Osaka to bust the first fixed-gear back flip in international competition. But many of the routines seemed strangely suited for their setting. The beauty of the fixed-gear lies in its simplicity — one pump of the legs, one rotation of the wheels, the easy mathematics of human body and machine.

But the novelty of seeing these lifestyle bikes thrust into the bright lights and loud announcers of the X Games variety wasn't lost on those least jaded of San Franciscans — the Embarcadero tourists. Washing my hands in the Embarcadero Center bathroom, I heard a young woman essentially ask her mom what the hell this crazy city of bikes is up to. "Does San Francisco always have this?"

Girl, it does now. **SFBG**

Song Dong, *Waste Not*, 2006. Photograph Courtesy of the Tokyo Gallery + B1AP

IN THE GALLERIES, THRU JUN 12

SONG DONG**DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL**A solo exhibition by Chinese conceptual artist Song Dong, including videos, photography, a newly commissioned work and the much heralded large-scale installation *Waste Not*.

IN THE ROOM FOR BIG IDEAS, THRU JUN 12

DAILY LIVES

CURATED BY ABBY CHEN, ARTISTIC DIRECTOR OF THE CHINESE CULTURE CENTER

Four Chinese and Chinese-American artists examine the reality and occasional sublimity of everyday existence through a variety of sensory experiences.

IN THE SCREENING ROOM, THU, MAY 5—SUN, MAY 8

THE STRANGE CASE OF ANGELICA by Manoel de Oliveira

Take advantage of this opportunity to watch de Oliveira's recently-screened magical tale about a photographer in love with a woman he can only have in his dreams, but watch it in its intended exhibition format—35mm film.

BAY AREA NOW 6

IN THE YBCA FORUM, SAT, MAY 7, 1–4 PM

BAY AREA NOW 6: PART I—IDEAS**ENVIRONMENT: ENGAGING A BILLION PEOPLE**Learn how the Bay Area is on the leading edge of environmentalism through a conversation with Adam Werbach, Chief Sustainability Officer of Saatchi & Saatchi, author of *Strategy for Sustainability* and former president of the Sierra Club.**SO AIR** THE SEARCH FOR MEANING

IN THE TERRACE GALLERIES, THRU JUN 12

EUAN MACDONALD: 9,000 PIECESYBCA commissioned Scottish-born, LA-based artist Euan Macdonald to create *9,000 PIECES*, an HD video filmed in Shanghai at a secret piano factory where pianos are made for Western companies. We also present some of Macdonald's other works, including additional videos and a series of new drawings.**TIX/INFO: 415.978.ARTS or www.YBCA.org**

Verba Buena Center for the Arts || 701 Mission @ 3rd, SF 94103

**Lost in America: a desolate moment in Kelly Reichardt's *Meek's Cutoff*.**

COURTESY OF THE SAN FRANCISCO FILM SOCIETY

Nothing was delivered

Meek's Cutoff travels the unkind road of Manifest DestinyBy Max Goldberg
arts@sfbg.com

FILM A few wordless minutes into *Meek's Cutoff*, we see a boy carving the word "LOST" into a log. You know then that Kelly Reichardt has made another movie about being stranded in America, this one a neo-realist western. The year is 1845, and a three-wagon caravan is crossing the hardscrabble northwestern plains en route to the Willamette. The families have hired the rogue guide Meek (Bruce Greenwood) to show them the way, but he's only got them low on water. The place we now call Oregon remains contested territory. There are dire murmurs that Meek may be a British agent, purposefully leading American settlers astray; Meek redirects this unease toward the prospect of race war. When the group captures a Cayuse man (Rod Rondeaux), the guide advocates hanging. Sanguine Solomon (Will Patton) maintains that they should keep him on to find water.

The distant shots of the men deliberating their best route — patent guesswork — could be from any of the three women's perspectives, but we have little doubt the attentiveness belongs to Solomon's wife Emily (Michelle Williams, reprising her role as Reichardt's moral center). Millie (Zoe Kazan) is young and weak-minded (she falls prey to Meek's fear-mongering); Glory (Shirley Henderson) is pious, pregnant, and reluctant to accept charity. Emily is

skeptical of the wisdom of men.

Meek's Cutoff is in large part about Emily's being brought to action — first to try to earn the Indian's trust by mending his moccasin, and second by holding Meek at gunpoint when he aims to fulfill his blood lust. Unlike the Indians in classical "progressive" westerns like *Broken Arrow* (1950), the Cayuse does not prove himself as the noble embodiment of liberal values. He remains wholly Other, and any perceived alignment with Emily is ultimately incommensurable. The film offers a clear moral preference for Emily's stand, but Reichardt and screenwriter Jon Raymond's loose chain of scenes — one imagines them as chapters with plainly descriptive titles, as in 19th century novels — neither rewards nor punishes such conviction.

After working with different cinematographers on each of her previous features, Reichardt has found a keeper in Chris Blauvelt: the slow, nearly psychedelic dissolves, distant views of riders approaching and lamp-lit conversations burnish this film with a newfound compositional integrity. Reichardt's expressive sound design (a squeaky wheel is practically a character) and knack for staging muffled performances remain in evidence, but not everything works so well in *Meek's Cutoff*. In particular, the title character's transformation from charismatic braggart to hateful sociopath feels roughshod. By the time Emily has him at gunpoint, the scales have tipped. She's too brave by half, and his monstrosity is similarly overstretched.

Yet one forgives this narrative convenience because Reichardt in other ways acknowledges the difficulty of mounting a western with a female protagonist. Gone are the telling gestures, close-ups, and music cues glinting through *Old Joy* (2006) and *Wendy and Lucy* (2008); the oblique camera style shies away even from the minor pleasures of detail. These things have everything to do with the film's torn attitude toward the genre: one in which key dualities of wilderness-civilization and individual-community are resolved by the arrival of a man who knows how and why to use a gun.

Williams submerges into the role as she did with Wendy, another marooned pilgrim, projecting tense defiance rather than magical iconography. Reichardt and Raymond cast the ideal of heroism still further adrift from any notion of destiny in their stand-still plotting of scenes. *Meek's Cutoff* may be the antithesis of Cormac McCarthy's *The Road* — instead of a fantasy of fatherly love slicing through a postapocalyptic nowhere, here we have the struggle for the soul of a fragile community that may not survive, but is liable to be remembered. **SFBG**

MEEK'S CUTOFF opens Fri/6 in Bay Area theaters.

MORE AT SFBG.COM

Pixel Vision blog:
Interview with
Kelly Reichardt

Secrets of our lives

SF duo Silver Swans makes midnight music for contemplation

By **Amber Schadewald**
arts@sfbg.com

MUSIC Cast in the shadows of flashlights, candles, and streetlamps, Ann Yu sings herself to sleep, hiding under soft sheets and contemplating lyrics instead of counting sheep. Her secrets escape at midnight in the form of gorgeously moody melodies, that when paired with slow-motion synth and beats by DJ and producer Jon Waters, become the encapsulating repertoire of Silver Swans.

The hearty bass and electric hums created by the San Francisco duo could inspire a subtle swagger, but its kind of electropop is intended for more contemplative purposes. Silver Swans is dark and brooding, yet innocent and nostalgic. Eager ears should take note of Yu's creative process and "just sit in bed," wrapped head to toe in some sort of cozy material.

"I don't think there's a single track on our album that wasn't written while I was wearing my polar fleece flannel pajamas," she smiles, her freckled cheekbones blushing a delicate pink.

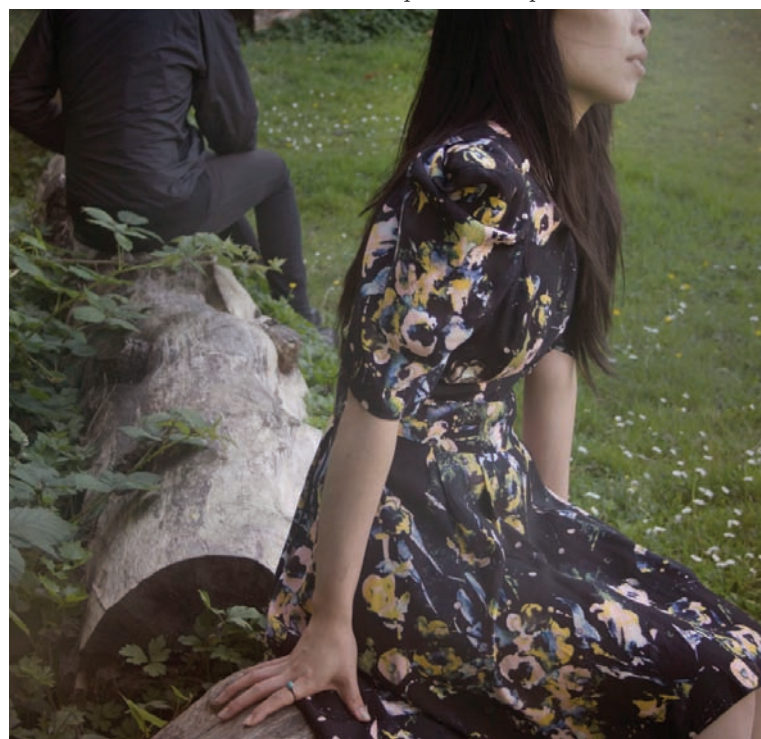
Yu's comfort is audible and infectious; her voice rings with a vulnerable honesty that draws you close to her fragile lyrics, revealing whispers of unwanted ghosts and wavering happiness. The eerie intimacy is a natural product of Yu's musical environment: no stuffy studio and no inhibitions. The sounds are derived from the familiar, unpretentious spaces of her own home.

"It's like when you sing in your room or in the shower. I'm just trying to capture those moments."

Netting a true emotion takes patience, but today's music industry moves fast, and electronic music is expected to rocket through the entire creative process. It's a race to write, record, and release, and if a band isn't keeping up, they could easily be left behind in a cloud of blog dust. It freaks Yu out.

"There are no limits. You have to kick stuff out so fast. There are no rules. It's crazy."

Ironically, Yu and Waters started out at a snail's pace; it's taken years for Silver Swans to officially commence. The two first proposed the idea of working on a project together in 2007. At the time, Yu was dedicated to her indie rock band, LoveLikeFire, until last year when the tour landed her back home. The duo finally took on a name, inspired by Waters' family crest and secured once Yu found a corresponding necklace.



Ann Yu of Silver Swans: "It's like when you sing in your room or in the shower. I'm just trying to capture those moments."

PHOTO BY LEE MI-WAH

"I know it's hokey. A silver swan necklace," she laughs. "It was a sign."

In January 2010, the Swans hatched their first LP, *Realize the Ghost*, on Tricycle Records. Near the end of the year, the duo self-released the EP *Secrets*. Yu and Waters' collaborations are almost entirely traded through space. Yu e-mails Waters a mood, song, or inspiration; Waters sends her back a few measures of a potential track. Yu writes up the melody and lyrics; Waters ties it all together.

Yu says this process sometimes happens so fast that it's hard to comprehend her own participation.

Yu wrote her part to "Secrets" in about 30 minutes. The song immediately haunts with Yu's first lines, "Are you happy? I know you shiver like a stone. I know you can't be when you have nowhere else to go." She swears someone else came into the room and wrote it.

"I'll look back at the lyrics and think, 'Oh, wow, I couldn't have said it better myself.'"

That initial recording of "Secrets" remains the only one. Yu hasn't been able to precisely replicate the emotions she had behind her vocals that first night; spontaneity can't be matched. This is why she reminds herself that it's always best to let the inspiration come organically, regardless of outside pressures to produce in volumes.

"I'm not a trained musician," she says, sipping on her sparkling cider at Heart Bar. "I don't think, 'Oh, I'll write a song in the key of D today.' Or 'I'll use minor chords on this one.' I have to let it happen magically and then it's extra-special." **SFBG**

SILVER SWANS

With the Hundred in the Hands, DJ Aaron, DJ Omar
Thurs/5, 9 p.m.; \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THE INDEPENDENT

www.theindependentsf.com

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YOUSSOU PHASIDIBE WITH THE MYSTIC RHYTHMS BAND
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WILLIAM FITZSIMMONS
SLOW RUNNER
SUN MAY 8th doors 7:30 \$18

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FEDERICO AUBELE
WED MAY 11th doors 8:30 \$16

VIEUX FARKA TOURÉ
BHI DHIMAN
SUN MAY 15th doors 7:30 \$15

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Caitlin Rose
TUE MAY 17th doors 7:30 \$15

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By Robert Avila
arts@sfbg.com

THEATER Talk about community theater.



New York City drag artist Taylor Mac doesn't just bring his Obie Award-winning 2009 show to town, but a good swath of the town to the show. That includes six local directors and something like 40 local actors and musicians, with host Magic Theatre producing in collaboration with queer performance collective THEOFFCENTER and a large handful of other Bay Area players (Climate Theater, Crowded Fire, elastic future, Erika Chong Shuch Performance Project, Shotgun Players, and TheatreWorks).

That's probably as it should be for a sprawling, gleefully elaborate five-hour performance spectacle that revolves — with good camp humor, extravagant Theatre of the Ridiculous gestures, and devilishly arch songs set to composer Rachelle Garniez's evocative genre-spanning musical score — around a simple message of brother-sister-otherly love.

A simple message, but couched in a most extravagant presentation. To begin with: Mac as the play's titular flower, done up stunningly in garish green sequined fabrics and glittering makeup to match, a corolla of five spongy petals around his neck. As some wisenheimer points out in the first act, five petals in a corolla is actually one short for a normal lily, but there's nothing normal about this Lily: an organic loner raised in a basement studio apartment in Daly City who decides one night to go to the theater. And anyway there are only five acts, so one per.

Suburban bumpkin Lily is audibly charmed and bewildered by what he sees onstage in Act I: a "princess musical" titled "The Deity" (directed by Meredith McDonough) that pops up vociferously from an array of frilly doll-like bodies, all named Mary, strewn over a patchwork wallpaper stage.

The musical would like to be a standard wedding tale, centered on a blustery latter-day maiden (Casi Maggio) chomping at the bit — just a typical romantic story overseen by the proscenium curtain, who goes by the name of The Great Longing (Mollena Williams). But opposing it all is no less than Time herself, played with a sort of airy gravitas by Jeri Lynn Cohen, decked out in a see-through plastic hourglass and a cuckoo clock for a hat. (The costumes, all stars in their own right, are by Lindsay Davis.) Time balks at the repressive hold of this narrative paradigm. To this end, she draws intellectual support from a random daisy (Julia Brothers) reawakened into her former life as a Berkeley critical theorist in comfortable outerwear named Susan Stewart, who recites from her book-length essay, *On Longing* (an actual book by an actual Susan Stewart, as it happens), attacking nostalgia as inauthentic attachment to an imaginary past at odds with the here and now (or something like that).

In short (not that there is anything short about this show), Time persuades Lily, as a

Hot house Magic

Taylor Mac's *The Lily's Revenge* lights up Magic Theatre with earthy flower power



Five alive: Taylor Mac's Lily is one petal short of a full corolla, but strong enough to last through a five-hour extravaganza. | PHOTO BY JOSE GUZMAN COLON

creature grounded in the here and now, to join the proceedings. And Lily, his own love-struck ego asserting itself, decides to embark on a metamorphosis — to shed his flower self for a hoped-for underlying manhood, operating perhaps under a curse of one sort or another — so that he might win the bride for himself (and away from the all-too-male groom in Speedo and accordion, played gamely by Paul Baird).

It will be a shame if the run-time keeps the otherwise Lily-curious away. This was one

five-hour extravaganza that really seemed to fly by. (I've sat through much longer 90-minute one-acts just this month.) If the plot of *The Lily's Revenge* is not exactly designed to keep its audience guessing — our potted hero must live up to the title — the production does keep its audience moving, interacting, and generally engaged when not outright delighted by a steady stream of madcap turns and gaudy mayhem that spills joyfully off the stage and out into the lobby and beyond (where Jessica Heidt

directs a series of Kyogen segments).

A spirited platinum blonde called the Card Girl (Kat Wentworth) corrals the audience for no less than three intermissions, designed to encourage mingling, fraternizing, and face-time with fellow audience members and cast alike. (Meanwhile, Andrew Boyce's sets and the seating arrangements are rapidly and inventively rearranged.) The intermissions come complete with an optional dinner, dance parties, songs "flushed from the show" performed in and around the lavatories, and other sideshow offerings (solid advice from a garrulous sock puppet, for instance, or a glad-handing glory hole) — all in compact 15-minute increments.

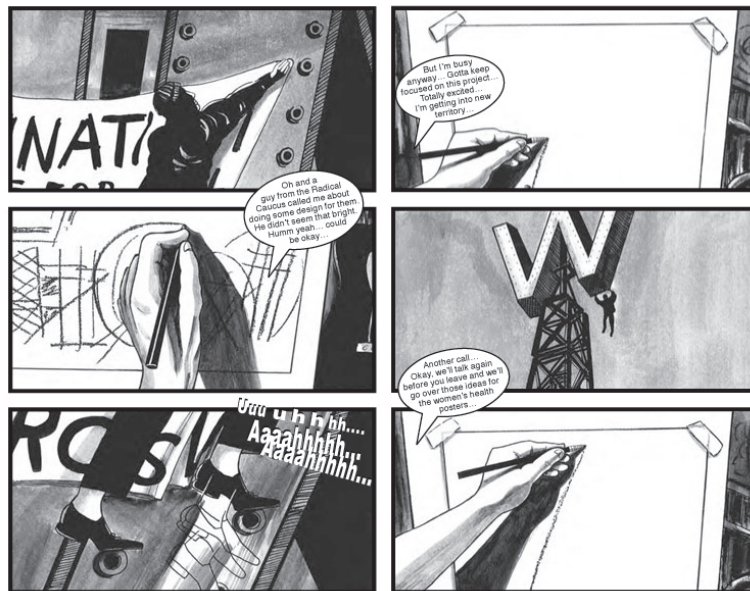
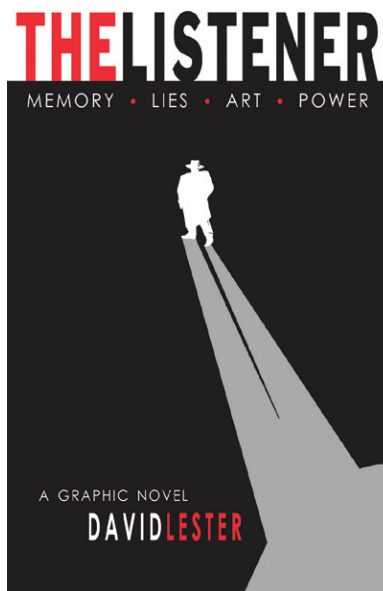
Each act has its own particular character as it advances the merrily convoluted plot. Act II (directed by Marissa Wolf) is set in the round in a flowerbed and features a verse-off between Lily and assorted garden varieties. Act III is a "dream ballet" directed and choreographed with inspired exuberance by Erika Chong Shuch, in which a hilarious second pair of marriage hopefuls (Joe Estlack and Rowena Richie) devolve, amid an onset of "options" and a frenetic set of macabre bridesmaids, into a comically horrifying orgy of indulgence. In Act IV we enter a virtual realm called Ecuador (long story), with animated video sequences to live voice-overs directed with wry sophistication by Erin Gilley.

Finally, as the wedding party assembles amid the "divine madness" of Act V (directed by Jessica Holt) and ceremonial noises erupt under direction of the domineering Curtain, the Revolutionary Flowers, having infiltrated the proceedings, suddenly burst forth from low-rent disguises and storm the stage, while an enormous papier-mâché turd floats across the stage ahead of a dyspeptic visit by the Pope and a giant black Tick holds the White Rose captive and — I wasn't sure what the hell was going on by this point, to be honest. But as a debauched melee ensues, it's pretty clear things are tending toward one hell of a climax. It's all followed by a denouement too. This featuring an address by Mac, now in immaculate dress, the details of which are too charmingly candid to want to relate here. Better you see and hear for yourself.

The five-petaled Lily is most certainly the star of the show, but Mac is also a generous performer, giving ample space for his talented collaborators to shine. If some of the best moments are naturally centered on Mac's riveting presence, the sweetness and childlike impetuosity in his endearingly comic character, and not least his enthralling power as a singer, there are many more highlights to be had, big and small, among the general bloom. **SFBG**

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Rendered in shades of gray, David Lester's *The Listener* is a shadowy morality play cloaked in the mantle of German Expressionism. | EXCERPTS FROM *THE LISTENER* COURTESY OF ARBEITER RING PUBLISHING

Bleak frames and guilt

David Lester depicts the shadowy relationship between words and actions in *The Listener*

By Nicole Gluckstern
arts@sfbg.com

LIT From the first page, an anonymous manifesto denouncing the pharmaceutical industry, to a bronze sculpture of a suppressed anti-Nazi headline from the Lippische Tages-Zeitung weighted down by a giant hammer and nails on the last, David Lester's graphic novel *The Listener* (Arbeiter Ring Publishing, 304 pages, \$19.95) explores how words often fail their intended purpose, precipitating actions with unforeseen consequences.

The unintended consequence of the manifesto: an amateur activist falls to his death while hanging a banner from a radio tower. The unintended consequence of the unpublished article: the rise of the Third Reich and the fall of a nation's conscience. In Lester's book, both events become entangled within the scope of Louise Shearing, a Canadian sculptor wracked with guilt over the death of the activist, who took the phrase "action speaks louder than words" to heart.

Although *The Listener* eventually makes reference to the fallen activist, Vann, being influenced by Louise's sculpture of French

anarchist Louis Michel, it's not immediately clear to the reader why Louise, as opposed to the scribes behind the manifesto, must bear the brunt of the guilt over his death. Like many young people in a state of flux, Louise winds up backpacking across Europe, hanging out in art museums and hooking up with cute but pedantic European men. In one of those almost-magical chance encounters so common to the open road, she has a conversation with an elderly couple in a café, which culminates in an unexpected history lesson.

Rudolph and Marie are from the former German state of Lippe (now part of North Rhine-Westphalia), site of the last free election in Germany before Hitler took the chancellorship. As journalists and members of a smaller right-wing party (the DVNP), which balks at towing the Nazi Party line, they nonetheless go along with the suppression of an article exposing corrupt Nazi campaign tactics. The headline pulled at the last minute is preserved for posterity on a secret plate that Rudolph smuggles home. "Our failure to defeat the Nazis in Lippe is a regret we live with every day," Marie says.

It's tempting to draw a parallel between Lester's *The Listener* and Jason Lutes' *Berlin*, but to

compare the two does *The Listener* a disservice. Where *Berlin* is a meticulously-rendered serial drama characterized by painstakingly clear lines and weighted text, *The Listener* is a shadowy morality play cloaked in the mantle of German Expressionism. The black guilt that weighs heavily within Louise and the German couple seeps across each page like a Rorschach blot. Each bleak frame is a single painting, rendered in messily urgent layers of gray, interspersed with replications of newspaper headlines trumpeting the rise of the Third Reich. Also unlike *Berlin*, most of the book's action actually takes place in the present day, where the reverberations of the dead can be, and are, remarked on by the living.

The Listener flags during Louise's unstructured attempts to ascertain what art means to her by discussing it at length. She swoons over Cézanne and deconstructs Picasso, but is so rarely shown in the act of creation that it's easy to forget that her art has served as a catalyst for action. It's possible to imagine Lester — painter, musician, activist — having these very conversations with himself, but they don't have the same impact as the sculpture Louise finally creates in the last frame, a picture truly worth a thousand words. **SFBG**

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ARTS + CULTURE

Douglas Davis and Stephen Laub are part of the Bay Area performance and video history surveyed within a show at the Wattis Institute, while painter Christopher Roßner brings bleakness to portraiture at Romer Young.

DOUGLAS DAVIS, *THE LAST NINE MINUTES*, 1977.; STEPHEN LAUB, *SMILE SUPPORT*, 1969; CHRISTOPH ROßNER, *OLD HAT*, 2010



TV eye

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL In 1976 artist Clive Robertson reflected on a performance he gave that same year, in which he dressed up as and restaged pieces by the famous postwar German performance artist Joseph Beuys. “We have to adapt legends so that they become portable and can fit into our pockets,” he wrote. “Unfortunately for the artist, that is the fight we label history.”

Robertson was addressing his own anxiety of influence in the face of Beuys’ then-ascendant status within the art world, but his comments also provide a gloss on the struggle that curators and art historians face in their own practice. In the case of “God Only Knows Who the Audience Is,” a parting gift from the graduating students of California College of the Arts’ Graduate Program in Curatorial Practice, currently on view in the galleries of the school’s Wattis Institute, it is a struggle undertaken with great intelligence and economy.

Smartly conceived and staged, “God Only Knows” is a dialogic tale of two histories. One is a survey of the nonprofit artist-run organization and gallery space La Mamelie (which became ART COM in the 1980s) that existed in various incarnations from 1975 through 1995 and forms an important, if under-recognized, chapter of Bay Area art history. The other traces a concurrent shift in performance art, largely made possible by the advent of video technol-

ogy, away from the artist’s body and toward the disembodied artist.

La Mamelie was, appropriate to its name, a nurturing organ for the local art scene. In addition to hosting events and organizing exhibits, the organization released videos, audio-zines, and microfiches, and published anthologies as well as the regular magazine in which pieces such as Robertson’s “The Sculptured Politics of Joseph Beuys,” quoted above, first appeared.

The constant proliferation of publications and media put local artists such as Chip Lord, the video collective Ant Farm, Lynn Hershman, and Bonnie Sherck — who all have pieces or documentation of early performances on display here — in touch with other artists around the world and vice versa. The aforementioned artists had wandered to the end of the conceptual inroads that had been laid down by the likes of Andy Warhol and Beuys, and were now operating in a new media wilderness, with only their VHS cameras to guide them.

“God Only Knows” successfully locates these artists and their work within a continuum of practices that stretches into the present. Others have followed Robertson in treating Beuys and his practice as source material (“identity transfer” in his words), as evinced by nearby pieces in the first floor’s survey of performance art that de-centers the artist’s body as both a performance’s agent and its living trace, such as Whitney Lynn’s 2010 re-do of another Beuys performance, or Luis Felipe Ortega and Daniel Guzmán’s 1994 video *Remake*, in which the duo stages “improved upon” versions of canonical performance art pieces.

The exhibit’s second floor takes us into the ’80s and ’90s, where the message is clear: television opened up the potential for art to reach new audiences. Greeted by the ponderous, mustachioed visage of Douglas Davis in his *The Last Nine Minutes*, a live-to-video performance realized in 1977 for Documenta 6, we immediately see how video dissolved the time lag between action and its documentation. Bill Viola’s 44 portraits of television viewers (1983-84) staring silently into their TV sets, made for WGBH in Boston, screens on the other side of the entrance.

In the middle of the gallery, playing across what the accompanying brochure calls an “archipelago” of viewing stations, are various video pieces by La Mamelie and ART COM artists, as well as those by artists such as the *Borat*-like Olaf Breuning, whose work plays off of the spectacle of TV shows. Meanwhile, at the back of the room, Mario Garcia Torres’ jarring 2008 nine-channel compilation of artists’ TV cameos from the past four decades (Dali doing a car commercial; Warhol appearing as himself on *The Love Boat*) tabulates the increasing banality of art’s intersection with television.

Yet despite the histories laid out in “God Only Knows Who the Audience Is,” Bravo’s *Work of Art*, YouTube, and the continual meddling presence of James Franco, video has yet to kill the performance art star — or at least the demand for the star’s body, as demonstrated by Marina Abramovic’s recent SFMOMA retrospective, in which the real attraction was not the controversial restagings of her greatest hits, but her daily physical presence.

The irony, of course, is that

exhibit’s online half-life, which continues today. The Flickr and Tumblr are still there. The artist is still present to those who navigate to those pages, even though Abramovic left the building long ago. God only knows who’s still watching.

DISAPPEARING ACTS

The title of German painter Christoph Roßner’s current solo show at Romer Young, “The Hat, That Never Existed,” is a tip-off. Roßner’s smudged, over-painted, and half-erased depictions of things and people — trees, candles, top hats, houses, old men — scan as disappearing acts rather than fixed portraits (the way the canvases have been hung even suggests that a few have gone missing from the gallery). “Ghoulis” is the operative word here. Not much separates the faceless specter of *Ghost* from the skeletal visage in *Grinser*; and Roßner can make even a rock look like an Expressionist coffin. That’s not lazy journalistic shorthand, either: Roßner’s rough-hewn bleakness is of a piece with the Old World aesthetics of, say, George Grosz. The séance lasts only one more week, though, so act fast. **SFBG**

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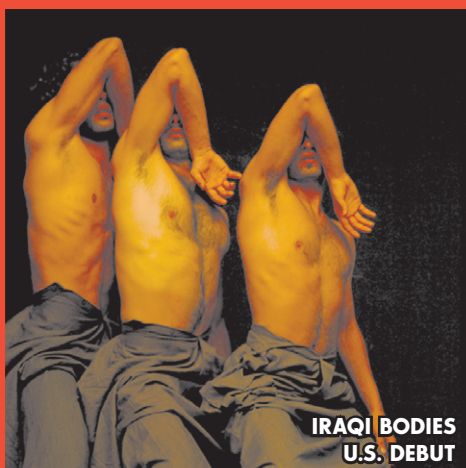
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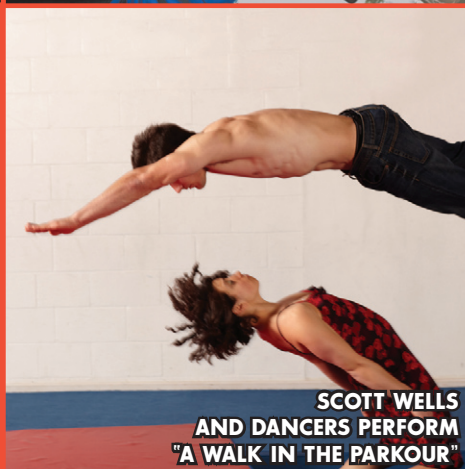
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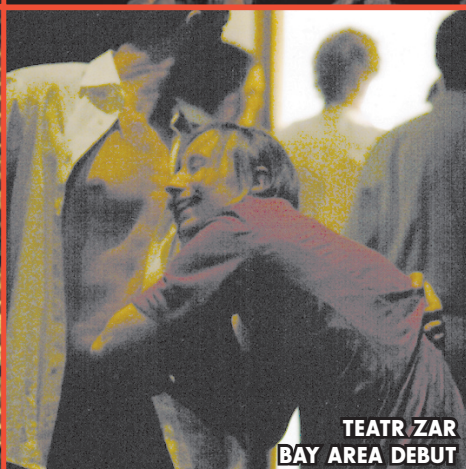
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Some shit-talking

Psychedelic Horseshit steps out of the shitstorm and laces things with bliss

By Kimberly Chun
arts@sfbg.com

MUSIC Psychedelic Horseshit slinger Matt Horseshit has the gift of gab. He's been credited with coining the genre label shitgaze, though he's quick to dismiss it.

"Genre names are pretty ridiculous at this point — a few kids in their room make up something and call it shoe-lace-gaze. A few people do something in their house and it's now, 'Which house?'"

Yet that talent, and flair for provocation, has also gotten the vocalist-guitarist-keyboardist into a world of pony dookie. Like when he spewed equine poo-poo all over Wavves, Vivian Girls, No Age, and TV on the Radio to the Washington Post in '09, creating an indie-rock perfect shitstorm of heavily blogged proportions. Lo-fi, Horseshit opined in the article, has "exploded into this thing where Wavves is getting \$30,000 to [expletive] crank out this [expletive] generic [expletive]." Call it the Horseshit side of the delightfully whacked, very wrong, and thoroughly shattered Psychedelic Horseshit equation talking.

Still, in a world of so much pre-packaged pop/rock/hip-hop bowel movements and independents who'd rather play innocuous than call out crap as they hear it, you gotta love a guy who's willing to say how he really feels, however impolitic, sensational, and naive it might be to do so. "There are too many positive vibes out there!" a friendly Horseshit (né Whitehurst), 27, protested last week by phone from his hometown of Columbus, Ohio. "Sometimes you gotta cut the tree down to make it bigger."

The problem was that people, like the Vivian Girls, whom Horseshit considers pals and "sweet people," got hurt. "I was railing against stuff in a moment of confused passion," he explains now. "Then I was getting e-mails from people that I partied with, 'What the fuck, I thought we were friends ... ?' No one wants to listen to the guy from Psychedelic Horseshit talk about how they're influenced by Pavement — we're here to entertain people and sell records

— some people got that out of that ..."

The flurry also caused Horseshit to step back and think about what he was doing — and whether he wanted to continue doing it at all. After putting out a mini-avalanche of CD-Rs, EPs, and albums on Siltbreeze and Wavves' label Woodsist, among others — and running through 17 bass players — Horseshit decided to jump the "lo-fi gutter," as he puts it, and embrace clarity, texture, even lyrics that don't harsh on rock's absurdities (see "New Wave Hippies" on *Magic Flowers Droned* [Silbreeze, 2007]), rendered all the more naggingly accusatory when delivered in his nasal, nyah-nyah-ish tones.



Matt Horseshit of Psychedelic Horseshit: "There are too many positive vibes out there! Sometimes you gotta cut the tree down to make it bigger."

"I honestly wanted to make a leap to a bigger label," he says. "But after all my shit-talking, nobody would touch us at all ... I don't want to be linked to shitgaze for the rest of my life and be a rock history footnote."

So after "weeding out" some band members, Horseshit and percussionist-keyboardist Ryan Jewell decided to make an album, *Laced*, to please themselves. "This record was the first thing where we took all our influences and thought about the way it was being taped," says Horseshit, who confesses that he's now thoroughly sick of mixing his own band's music. "It's more textured and more about sonics than it is about being bratty punks, and the lyrics are more dream-like. There's not a lot of pointed 'fuck this' and 'fuck that.' I got sick of that

stuff ... I was a little too honest there for a while."

FatCat has since signed them on and *Laced* — a hazy, hallucinatory miasma of beats and moods that evokes both the loudly buzzing atmospherics of Black Dice and the experimental art damage of a less poppy Ariel Pink — is set to come out May 10. Leading up to the blessed date: the "Shitty Sundays" series of larky yet intriguing free MP3s (some freshly recorded only a few days previous), which have been released weekly on the FatCat site. The MP3s hint at *Laced's* trippier, less aggro mood, clad in samples and sprinkled with sequencers and drum machines ("I started going to festivals and taking ecstasy and getting into blissed-out dance music," explains Horseshit), although the fuck-it feeling that anything can happen remains, the same freewheeling, horse-caca churn of the first Psychedelic Horseshit show I ever saw, back in 2007. "It's a step-

ping stone kind of record," Horseshit offers. "It has one foot in our path and goes in a lot of different places and frees us up from what a lot of people think we are."

A tempered, more mature Horseshit? Could be — he's even willing to bide his time while Jewell is away on a meditation retreat. "He wouldn't even tell me where it was!" he marvels, adding that keyboardist Nicole Bland is playing with the band in the U.K., "covering his ass when he's figured this shit out."

"I said, 'The record's coming out,' and he said, 'I can't be in the band right now. I just need to be away and find out what's going on.' It's bad timing, but I respect it. It's like, you know, 'thanks.'"

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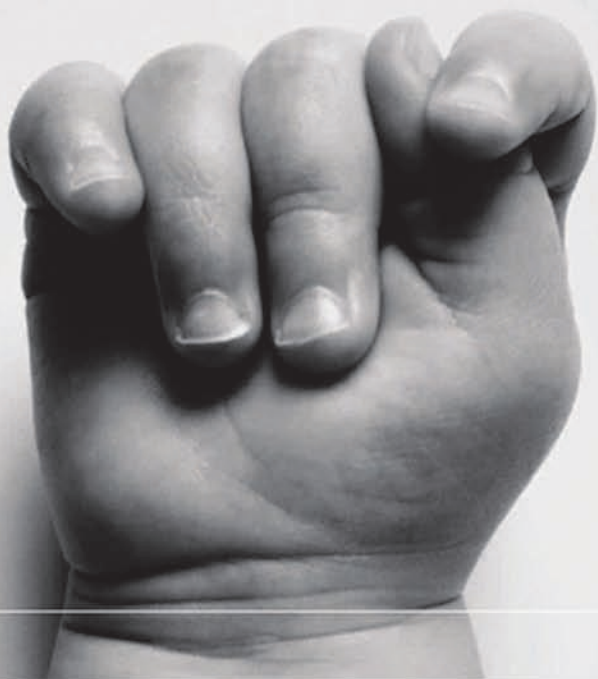
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ARTS + CULTURE



Fierce physicality and existential instability are present in Kate Weare's *Bright Lands*, with dancers Leslie Kraus and Douglas Gillespie. | PHOTO BY KEIRA HEU-JWYN CHANG

Let it show

Kate Weare Company's *Bright Lands* sets the dark undercurrents of folk music to dance

By Rita Felciano
arts@sfbg.com



DANCE In December 2009, as part of a double bill with Kara Davis, Kate Weare showed an excerpt of a work in progress in which Leslie Kraus rammed

her head into Douglas Gillespie's chest, knocking him flat on his back. It's a moment one is unlikely to forget. Weare must have thought so as well, because she retained the passage in *Bright Land*, which received its San Francisco premiere at ODC Theater this past weekend.

The setting is a hootenanny with the Crooked Jades quintet — splendid, smart, solid musicians — providing both the inspiration and the live accompaniment to the dances. Many of the songs — they were listed in the program, with the lyrics available online — are dark and ambiguous in the way that folk material tells one story on the surface, but covers up more complex perspectives. I regretted that more of the texts could not be easily understood during the performance.

Bright opens with the musicians strolling in and Lisa Berman's steely version of "Moonshine" — a song about incest, rape, prison, and death. Not exactly happy-time music, but it pays tribute to those stark parts of life we don't like to think about.

Reflecting that double vision, the choreography starts with the dancers walking in, the men (Gillespie and Adrian Clark) from one side, the women (Kraus and Marlena Penney Oden) from the other. Crossing paths, they stop in their tracks and the party is on.

From the beginning, these dancers are as weary of as they are attracted to each other. Traditions are acknowledged, with the men swinging the women and the women circling the men — there are even shades of square dancing. But encounters are rough, short-lived, and pulling-at-the-seams. They are angular, dense, and then, for no apparent reason, the tumultuous actions stop, as if a film has been cut. Yet there are moments of joy and tenderness: a cheek receives a caress, skin-to-skin contact is fully relished.

In addition to the ever-surprising full-body language, Weare uses a rich mix of gestures: ramrod straight arms, chopping hands, sly smiles. Throughout the work, the women seem to have particular powers. At one point they head straight for each other and plant a kiss on each other's lips. While clearly a sexual act, it looks even more like an acknowledgment that the two are on the same page. For "Old Man Below," they sit like crones in wide squats, never taking their eyes off of the male duet. Skipping in an exuberant sisterhood, they swing

the men's shirts around their heads. Often they seem flirtatious, flipping their skirts and fanning themselves.

But *Bright* is no political tract. These dancers tangle, dive, and pull each other into duets, trios, and quartets, not so much in romantic or oppositional relationships, but as part of defining themselves and each other. In a slow dance section — with the lights discreetly lowered — the two couples seemed glued to each other, but without the expected erotic heat. In "Uncle Rabbit," watched over by his colleagues, Gillespie's questioning solo sent him into a tortuous back bend, echoed by the observers. Later he launched himself headfirst between the supine Kraus' legs with no reaction from her. Penney Oden, however, stripped off her dress.

A long, sculpturally intricate duet in which the dancers flowed like cream over each other took excellent advantage of Kraus' petite but fierce persona and Gillespie's tall but lanky frame.

What fascinated throughout, besides the precise use of an intricate language, was the sense of these people simultaneously being pulled every which way. Weare doesn't present this issue in terms of resolvable conflicts but as an existential state of being. These men and women live off ambiguity, contradictory impulses, and instability. They are going full-speed, except when everything stops. Yet they are also vibrantly and sensuously alive, every pore of their skin open to the next sensation, and knowing they can be kicked out of the game anytime. Rarely does putting up a mirror to our frantic, multitasking, and always-on existence make for such satisfying and well-performed choreography. **SFBG**

The darkness underneath

Jodie Foster discusses her return to directing with *The Beaver*

By Louis Peitzman
arts@sfbg.com

FILM It's been more than 15 years since Jodie Foster sat in the director's chair, but for a project like *The Beaver*, she was up to the challenge. As with her past directorial projects, *Little Man Tate* (1991) and *Home for the Holidays* (1994), Foster felt a connection to the material that inspired her to take on a larger role.

"The films that I do direct are personal films," she reflects. "Their goals are very different from the things that I act in, and they really are about an expression of who I am and what I've lived."

In this case, Foster can relate to the larger issues at hand if not the specifics. *The Beaver* tells the unique story of Walter Black (Mel Gibson), a clinically depressed man who struggles through his suicidal desires with the help of a beaver puppet. Walter uses the puppet — which he also voices — as a way of connecting with his family and the outside world.

"What I've seen as the years have gone on is that there's a pattern of what I'm attracted to and what I take on," Foster explains. "And it's very much about people who are having a spiritual crisis. They have to delve through that spiritual crisis head on and hopefully emerge out on the other side as changed people."

The Beaver requires its audience to take the journey with Walter, an occasionally unsettling experience that mimics Walter's psyche. For Foster, it was important to stay true to the story, which meant both the comedic aspects and the devastating reality of mental illness.

"It's a strange tone, and it's a challenge for an audience," she admits. "They're either up for the challenge or they're not, and we know that. We know the film is not for everybody ... As an audience member, you have to be able to go through all those tones — start out light and then little by little, kind of discover the darkness underneath."

The script itself walks the line between dark and light — it's the



Jodie Foster, Mel Gibson, and a far-from-*Sesame Street* furry friend share a scene in *The Beaver*. | PHOTO BY KEN REGAN

first feature from Kyle Killen, who created the critically adored but short-lived TV series *Lone Star*. But Foster had her work cut out for her as she strived to maintain her vision for a film that's an undeniably tough sell.

"That was something that we really talked about," she recalls. "How do you make this movie entertaining in any way instead of having it just be grim and boring? That's why there's a fable quality to this film."

For the same reason, Foster believes Gibson was the ideal choice for the role. As Walter, he must play both the depressed man at his wit's end and the cheeky puppet who gets Walter through it.

"I think Mel struck just the right balance between his lightness of touch and a gruffness," Foster says. "*The Beaver* is not Russell Brand in *Hop*. He's got a deep, dark

voice. He's lewd. He's tough. [Mel] can be witty and light, and he can also go to an incredibly dark place."

But can audiences, who lack Foster's personal relationship with Gibson, look past the man's public troubles? In the past year alone, Gibson has faced accusations of racism and domestic violence.

Foster believes Gibson's performance transcends any negative press he has endured. And since she has little control over what audiences will ultimately think, she chooses to focus on the positive.

"At this point I've kind of thrown up my hands," Foster says. "The really good news is I got to make a movie I love. I am so genuinely grateful, and it does have its own reward." **SFBG**

THE BEAVER opens Fri/6 in San Francisco.

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Tequila distiller Don Pilar relies on both sides of the border for his success

By Virginia Miller
virginia@sfbg.com

DRINKS Tequila is not tequila unless it's made in the Jalisco region of Mexico. So strictly speaking, you're not going to find a local tequila in the Bay Area. But the case of Don Pilar is about as close as you're going to get — his story is written by lines drawn directly between San Francisco and the Jalisco of his youth.

Pilar (a.k.a. Jose Pilar Contreras) is a Bay Area entrepreneur in the truest sense of the word, an all-around Mexican American success story. Born and raised in the Jalisco highlands where his Don Pilar tequila is now distilled near the town of San Jose de Gracia, knowledge of the liquor runs in his blood. "My father is a proud *alteño*, a highland gentlemen," says Juan Carlos Contreras, Pilar's son and brand ambassador. "During the 40 years he's spent in the U.S., he has always kept his heart in the highlands."

Pilar moved to California in the 1960s to work its orchards and fields. After years of grueling labor, he joined two business partners (now commonly referred to as "the tres amigos") to open the popular Tres Amigos Restaurant in Half Moon Bay in the 1980s, now with three locations. Pilar launched his own Amigos Grill in Portola Valley and in 2002, returned to Mexico to pursue his next venture: making his own añejo tequila.

"We are lucky to have [San Francisco] as our home base," says Contreras. "People [here] are hip to trends and small, up-and-coming brands like us." He cites the "great community" the city has bred of aficionados and tastemakers — like Julio Bermejo of Tommy's Mexican Restaurant and Tequila Bar and Lippy the Tequila Whisperer — as one of the reasons that his family's tequila business has been able to prosper and sell. Plus, "the large Latino community has been supportive of my father's tequila, especially because of his immigrant story of success."

Pilar is that rare figurehead who stays hands-on in his businesses. It's not uncommon to find him buying supplies and produce for the restaurants, or to catch him supervising agave fields in Jalisco.

"In Spanish, you'd say that my father is a *jalador*," Contreras reflects. "He and my mom work seven days a week. If he's not at a local store signing bottles for customers, you'll find him washing dishes at his restaurant. This is the key to his story of success."

Yet another key would be value — you'd be hard-pressed to find a better añejo at this price (it's often sold locally in the low \$30 range).

An aged, golden version of tequila, añejos cost much more than blanco or reposado tequila. Pilar's double-distilled release is aged in virgin American white oak barrels with a medium char. The taste is redolent of butterscotch, chocolate, and toasted agave. With a full, round finish, it has won a number of awards, often surpassing añejos that cost at least twice as much.

Recently the family has added to their tequila family with a blanco, a young, un-aged tequila. Where the añejo bottle features a photo of Pilar the patriarch, the blanco's has a younger Pilar of years past. Clean and bright with pineapple and citrus zest notes, the blanco has a gentle, creamy finish, a standout among its peers.

It's all built on traditional Jalisco knowledge of the liquor — but Pilar adds a touch of artistic San Francisco spirit. His crew uses the Mozart method of fermentation, coaxing the process along by playing baroque music — Vivaldi's Four Seasons, to be exact. They believe that the musical ambiance optimizes the tequila's conversion from sugars to alcohol. **SFBG**



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WEDNESDAY 4

ROCK/BLUES/HIP-HOP

Pryor Baird and the Deacons Biscuits and Blues. 8 and 10pm, \$15.
Between the Buried and Me, Job for a Cowboy, Ocean, Cephalic Carnage Slim's. 8pm, \$19.
Gas Mask Colony, Fist Fam, DJ Okeefe Elbo Room. 10pm, \$10. With comedians Chris Storin, Kaseem Bentley, and Joseph Anolin.
Janks, Shivers Café Du Nord. 9:30pm, \$10.
J Mascis, Black Heart Procession Independent. 8pm, \$20.

Shelley Short, Darren Hanlon Hemlock Tavern. 9pm, \$7.
Frank Turner, City Bottom of the Hill. 9pm, \$12.
Vivian Girls, No Joy, Lilac Rickshaw Stop. 8pm, \$14.

JAZZ/NEW MUSIC

Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tom Jonesing Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.

FOLK/WORLD/COUNTRY

Jesse Cook Yoshi's San Francisco. 8 and 10pm, \$16-22.
Wanda Jackson, Red Meat, DJ Britt Govea Great American Music Hall. 8pm, \$21.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top 40, mash-ups, hip-hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash-ups.

THURSDAY 5

ROCK/BLUES/HIP-HOP

Beach Fossils, Craft Spells, Melted Toys Slim's. 9pm, \$15.
James Blunt, Christina Perri Warfield. 8pm, \$40-50.
Dessa, Sims and DJ Lazerbeak, Sister Crayon Bottom of the Hill. 9pm, \$10.
Dredg, Dear Hunter, Balance and Composure, Trophy Fire Great American Music Hall. 8pm, \$20.
Glass Trains, Ugly Winner, Books on Tape Knockout. 9:30pm, \$6.
Hundred in the Hands, Silver Swans, DJs Aaron Axelsen and Nako Rickshaw Stop. 9pm, \$10.
Inferno of Joy, Jesse Morris and the Man Cougars Thee Parkside. 9pm, \$6.
Cass Mccombs, Frank Fairfield Swedish American Hall (upstairs from Café Du Nord). 8pm, \$15.
Pigeon John, Chicharones, Rocky Rivera Rock-it Room. 9pm, \$12.
Ron Pope, Ari Herstand Café Du Nord. 8pm, \$15.
Stop Motion Poetry Sub-Mission Art Space, 2183 Mission, SF; www.sf-submission.com. 8:30pm, \$6.
Ty Curtis Band Biscuits and Blues. 8 and 10pm, \$15.

JAZZ/NEW MUSIC

"From New Orleans to Now" Jewish Community Center of San Francisco, 3200 California, SF; www.sfjazz.org. 7:30pm, \$5-15. With the SF Jazz High School All-Stars Jazz Orchestra.
Manhattan Transfer Yoshi's San Francisco. 8 and 10pm, \$35-45.
Organs featuring Jim Gunderson and "Tender" Tim Shea Bollyhood Café. 6:30-9pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Country Casanovas Atlas Café. 8-10pm, free.
"Twang! Honky Tonk" Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. Cinco de Mayo celebration with DJs Pleasuremaker and Señor Oz, plus guests El Kool Kyle and Roger Mas, spinning Afrobeat, Tropicália, electro, samba, and funk.
CakeMIX SF Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip-hop.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.



Singer-songwriter William Fitzsimmons plays the Independent Sun/8.

PHOTO BY ERIN BROWN

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
80s Night Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

ILLUSTRATION BY MARK ULRIKSEN



SFJAZZ

SPRING SEASON

THROUGH JUNE 25

2011

MAY 19

TH 7:30



MAY 20

F 8:00



MAY 22

SU 7:00



MAY 22

SU 7:00



A LEGACY IN PROGRESS

RAVI SHANKAR

ANOUSHKA SHANKAR

Davies Symphony Hall

Shankar continues to be India's greatest sitar player. And his daughter Anoushka brings their amazing legacy to new horizons.

BRILLIANCE FROM BENIN

LIONEL LOUEKE TRIO

YBCA Forum

Guitarist Lionel Loueke is one of the hottest young stars in jazz, as a member of Herbie Hancock's touring band and as leader of his own killer trio. Do not miss!

THE MAN WITH THE HORN

AMBROSE AKINMUSIRE

YBCA Forum

With his Blue Note debut rocking the jazz world, Oakland-raised trumpeter Ambrose Akinmusire leads a high-octane quintet evoking memories of mid-60s Miles Davis.

LIVING LEGENDS & NEW DIRECTIONS

SFJAZZ HIGH SCHOOL ALL-STARS ORCHESTRA

Thursday, May 5, 7:30PM

Jewish Community Center of SF



RICKIE LEE JONES

PERFORMING HER 1ST TWO ALBUMS

Friday, May 27, 8PM

Davies Symphony Hall

TONY BENNETT

Saturday, May 28, 8PM

Davies Symphony Hall



STEVE TYRELL

Friday, June 3, 8PM

Herbst Theatre



ROVA SAXOPHONE QUARTET

WITH DJ OLIVE & DJ P-LOVE

Saturday, June 4, 8PM

Swedish American Hall

LEE RITENOUR

WITH DAVE GRUSIN

Sunday, June 5, 7PM

Herbst Theatre



ROY HARGROVE & CEDAR WALTON

Sunday, June 19, 7PM

Herbst Theatre

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Sunday, June 19, 8PM

Davies Symphony Hall



ANA MOURA

Saturday, June 25, 8PM

Herbst Theatre

info, sound clips & tickets

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40 SAN FRANCISCO BAY GUARDIAN | SFBG.COM | INDEPENDENT, LOCALLY-OWNED | MAY 4 - 10, 2011

FOLK/WORLD/COUNTRY

Sierra Leone's Refugee All Stars, Youssoupha Sidibe with the Mystic Rhythms Band Independent. 9pm, \$15.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Bikes and Beats Public Works, 161 Erie, SF; www.brownpapertickets.com. 10pm, \$10. With Polish Ambassador, Party Ben, Non Stop Bhanga, M.O.M., and more, plus DIY bike crafts, street food vendors, a bike fashion show, and other attractions.

Deeper 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, \$10. With rotating DJs spinning dubstep and techno.

Dirty Rotten Dance Party Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.

Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

Hot Pink Feathers: Ten Year Anniversary DNA Lounge. 9pm, \$10-75. Burlesque performances and live music by Blue Bone Express and the Hot Pink Feathers All-Star Marching Band.

120 Minutes Elbo Room. 10pm, \$5-10. Goth and witchhouse with Whitch, oOoO, and Nako.

Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s doo-wop, rockabilly, jive, and more.

Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and after-hours dancing.

Strangelove: Sacrilege Cat Club. 9:30pm, \$6 (free before 10pm). Goth and industrial with DJs Tomas Diablo, Decay, Xander, and Ms. Samantha.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 7

ROCK/BLUES/HIP-HOP

Crystal Stilts, Mantles Rickshaw Stop. 9pm, \$12.

English Beat Bimbo's 365 Club. 9pm, \$25.

Rick Estrin and the Nightcats Biscuits and Blues. 8 and 10pm, \$20.

It Thing, Vermis, Okie Rosette Café Du Nord. 9:30pm, \$10.

Manic Hispanic, Old Man Markely, Hounds and

Harlots Slim's. 9pm, \$18.

Rhett Miller, Robert Francis Swedish American Hall (upstairs from Café Du Nord). 8pm, \$25.

Jonas Reinhardt, Cloudland Canyon, White Cloud Hemlock Tavern. 9:30pm, \$8.

Corin Tucker, Billy and Dolly, Bruises Bottom of the Hill. 9:30pm, \$14.

Wolfshirt, Paranoid Freakout Thee Parkside. 3pm, free.

Y&T, Kip Winger Fillmore. 9pm, \$36.50.

JAZZ/NEW MUSIC

Manhattan Transfer Yoshi's San Francisco. 8 and 10pm, \$35-45.

Yanni Warfield. 8pm, \$39-89.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Bootie SF DNA Lounge. 9pm, \$6-12. Mash-ups.

Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.

Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love and Nicky B. spinning deep disco.

HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

Kontrol Endup. 10pm, \$20. With resident DJs Alland Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.

Leisure Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic britpop, mod, 60s soul, and 90s indie.

Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Same Sex Salsa and Swing Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.

Saturday Night Soul Party Elbo Room. 10pm, \$10. DJs Lucky, Paul Paul, and Phengren Oswald

spin butt-shakin' '60s soul on 45.

Souf Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.

Soundscape Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning soul jazz, boogaloo, hammond grooves, and more.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 8

ROCK/BLUES/HIP-HOP

Cowboy and Indian, Gentleman Coup Hemlock Tavern. 9pm, \$6.

Dirty Heads, New Politics, Pacific Dub Fillmore. 8pm, \$18.50.

CONTINUES ON PAGE 42 »

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DJ'S KOOL KARLO & CHRIS FOX
ELECTRO ROCK. DISCO. HEAVY BASS

5.6 T MIDNITE
100% ROOTS REGGAE FROM ST. CROIX

5.7 Sa ERIC SCHWARTZ
LIVE STAND UP COMEDY

5.7 Sa "BRASIU"
SOTAQUE BAIANO. DJ RUEBEN

5.8 Su "EARLY RUNNIN'S"
TONY MOSES

5.8 Su "KING OF KING'S"
DJ'S SMOKE ONE & JAH YZER

EVERY WEEK ←

SUNDAYS: KING OF KINGS REGGAE
TUES: ROCKSTAR KARAOKE - 8PM SIGN UPS

www.eventbrite.com
www.shattuckdownlow.com

Elbo Room

WED 5/4 9PM \$10
ELBO ROOM PRESENTS
GAS MASK COLONY
FIST FAM, DJ OKEEFE
PLUS COMEDIANS: CHRIS STORIN,
KASEEM BENTLEY, AND JOSEPH ANOLIN

THU 5/5 9:30PM \$5
CINCO DE MAYO CELEBRATION
AFROLICIOUS
WITH DJ/S/HOST:
PLEASUREMAKER.
SENIOR OZ, SPECIAL GUESTS:
EL KOOL KYLE Y
ROGER MAS (EL SUPERRITMO)

FRI 5/6 10PM FREE B4 10:30, \$5 AFTER
ELBO ROOM PRESENTS
120 MINUTES
WITH RESIDENTS
WHITCH, oOoO, NAKO
SPECIAL GUEST:
TEAMS (MEXICAN SUMMER)
GUmmYBeAR

SAT 5/7 10PM \$10
SPINNING 60S SOUL 45S
SATURDAY NIGHT SOUL PARTY
WITH DJS LUCKY, PAUL PAUL,
PHENGREN OSWALD
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 5/8 9PM \$6
DUB MISSION PRESENTS THE BEST IN
DUB, DUBSTEP, ROOTS & DANCEHALL W/
DJ SEP
LUDICHRIS
Q-MASTAH
AND GUEST
(AFRO-DUB SESSIONS/SOUND
LIBERATION FRONT/BROOKLYN/NY)

MON 5/9 9PM \$8/\$10
ELBO ROOM PRESENTS
JEL (ANTICON),
DOSE ONE (ANTICON),
OF NAZARETH, MONBON
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TUE 5/10 9PM \$10
LIVE MUSIC & TAWDRY BURLESQUE
BOMBSHELL BETTY AND
HER BURLESQUETEERS
PLUS FROMAGIQUE

WED 5/11 9PM \$6
ELBO ROOM PRESENTS
HOBO PARADISE

UPCOMING
THU 5/12 AFROLICIOUS: BLACK MAHAL
FRI 5/13 AARON GLASS & FRIENDS
SAT 5/14 EARLY - KIRA SOLATANOVICH
LATE: TORMENTA TROPICAL
SUN 5/15 DUB MISSION: POIRIER
MON 5/16 MIDNIGHT/SAVIOURS
TUE 5/17 BRAZILIAN WAX
WED 5/18 INQUISITION/NECRITE

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DAVE HAUSE
THE CITY

THU 5/5 8:30PM DOORS \$10 age: 21+
DESSA
SIMS & DJ LAZERBEAK
SISTER CRAYON

FRI 5/6 8:30PM DOORS \$10 age: 21+
THE DONKEYS
SOCIAL STUDIES
RADEMACHER

SAT 5/7 8:30PM DOORS \$12/14 age: ALL
CORIN TUCKER
of Sleater-Kinney
BILLY & DOLLY
of The Monolith
THE BRUISES

TUE 5/10 8:30PM DOORS \$10 age: 21+
MY JERUSALEM
MICHAEL KINGCAID
of What Made Milwaukee Famous
THE DEAD SHIPS

WED 5/11 8:30PM DOORS \$10 age: 21+
MUMMYSHOTS
BURNT HOUSE • ROUGH MIX
EZRA FURMAN
& THE HARPOONS
TRISTEN • THE APACHE RELAY

FRI 5/13 8:30PM DOORS \$10 age: 21+
MAUS HAUS
BRONZE • POW!

SAT 5/14 8:30PM DOORS \$10 age: 21+
THE GREENHORNS
JEFF THE BROTHERHOOD • TBA

TUE 5/17 8:30PM DOORS \$10 age: 21+
JOE PUG
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KITCHEN OPEN DAILY

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INFERNO OF JOY
JESSE MORRIS & THE MAN COUGARS
BITE
THE GUVERNMENT

***Fri 5/6** 9PM \$12
EDDIE & THE HOT RODS
PRIMA DONNA
MIDNITE SNAXXX

***Sat 5/7** 3PM FREE ALL AGES
HAPPY HOUR SHOW
WOLFSHIRT
PARANOID FREAKOUT

9PM \$7
THE OKMONIKS
SUPERSITIONS
THE SHROUDS

***Sun 5/8** 4PM FREE ALL AGES
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OF EMPEROR NORTON

UPCOMING SHOWS:
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5/19 - GOOD KNIVES, STATIC THOUGHT, WOLVES AND THIEVES, LEMON PARTY
5/21 - CITIZEN FISH, KRUM BUMS, THE APATHY CYCLE
5/26 - THRONES, LECHEROUS GAZE, LAZY DOGS, SEDAN
5/28 - FLEXX BRONCO, THE SOFT WHITE SIXTIES, MF RUCKUS, THEE HEARTBEATS
6/10 - YOUNG WIDOWS, MY DISCO, HIDES
6/26 - WAX IDOLS, THE PAPERHEAD, LILAC, THE WRONG WORDS
7/1 - GIANT SQUID, JUDGEMENT DAY, RAJAS
7/8 - RIVERBOAT GAMBLERS, DEAD TO ME, OFF WITH THEIR HEADS, THE UNDERGROUND RAILROAD TO CANDYLAND

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WED 5/4 8PM \$7
PENNY ARCADE
PRE LEGENDARY & THE DREAMERS
STARFISH IN THE CLOUDS • CANDLE
HOSTED BY RAUL SANCHEZ

THU 5/5 6PM FREE!
UPTOWN R&B SOCIETY
VINTAGE R&B AND SOUL 45S
DJ NICK WATERHOUSE & GUESTS

9PM FREE!
DJ FOODCUT & HIS PALS
ROCK/POP/SOUL/CRAP

FRI 5/6 7:30PM \$7
THE 21ST CENTURY
MARK DAVID ASHWORTH

EVERY FRIDAY 10PM \$5
LOOSE JOINTS!
W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 5/7 7:30PM \$8
MIST AND MAST
PANCHO-SAN • BRIAN SULLIVAN

EVERY SATURDAY NIGHT! 10PM \$5
EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 5/8 1PM \$10 MATINEE SHOW!
ROCK PROJECT
SALUTE TO BAY AREA POPROCK

TBA

MON 5/9 7PM \$10
THE MONTHLY RUMPUS
CHERYL STRAYED • DYLAN LANDIS
LIDIA YUKNAVITCH • JIM SHEPARD
PAUL MADONNA & THE
SLOW MOTION COWBOYS!

10PM NO COVER!
HOME TOWN HI-FI
REGGAE/ROCK STEADY/ROOTS/RUB-A-DUB

TUE 5/10 7PM NO COVER!
HEARTBREAKS & HANGOVERS
DJ NEIGHBOR NICK
HONKY-TONK/NASHVILLE/& OUTLAW COUNTRY

9:30PM NO COVER!
LOST & FOUND
DEEP & SWEET 60S SOUL 45S
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SUN/8 ROCK/BLUES/HIP-HOP

CONT>>

William Fitzsimmons, **Slow Runner** Independent. 8pm, \$18.
Symphony X, **Powerglove**, **Blackguard** Regency Ballroom. 8pm, \$30.
KT Tunstall, **Charlie Mars**, **Miggs** Great American Music Hall. 8pm, \$24.

JAZZ/NEW MUSIC

New York Voices, **Alan Paul Trio** Yoshi's San Francisco. 6 and 8:30pm, \$25.
Swing-out Sundays Milk Bar. 9pm, \$7-15. With beginner swing lessons.
Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Joe and the Sons of Emperor Norton Thee Parkside. 4pm, free.

DANCE CLUBS

Afterglow Nickies, 466 Haight, SF; (415) 255-0300. An evening of mellow electronics with resident DJs Matt Wilder, Mike Perry, Greg Bird, and guests.
Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c_ death. **Call In Sick** Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 9

JAZZ/NEW MUSIC

Fred Frith, **Beth Custer** Yoshi's San Francisco. 8pm, \$12.
Mogwai, **Errors** Regency Ballroom. 8pm, \$26.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ

Gordo Cabeza and guests playing all Motown every Monday.

Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 10

ROCK/BLUES/HIP-HOP

Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.

Ghostland Observatory Regency Ballroom. 8pm, \$30.

Kina Grannis featuring **Misa** and **Emi Grannis**, **Imaginary Friend** Swedish American Hall (upstairs from Café Du Nord). 8pm, \$15.

David Liebe Hart, **Cool Ghouls** Hemlock Tavern. 9pm, \$7.

My Jerusalem, **Michael Kingcaid**, **Dead Ships** Bottom of the Hill. 9pm, \$10.

Raveonettes, **Tamaryn** Bimbo's 365 Club. 9pm, \$25.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house. **SFBG**



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JAPANESE RESTAURANT

Top 100 Restaurants 2009 & 2010 –SF Chronicle
Voted “Best live music venue in SF” –SF Magazine 8/10

SAN FRANCISCO	oakland
<p>Thurs, Sat, May 5, 7 Mother's Day Weekend! First time at Yoshi's!</p> <p>THE MANHATTAN TRANSFER</p> <p>Fri, May 6 Celebrate Mother's Day Early! An Evening with AVANT with Live Band</p> <p>Sun, Tues, May 8, 10 A Vocal Double Bill for Mother's Day! NEW YORK VOICES & ALAN PAUL & TRIO (of Manhattan Transfer)</p> <p>Mon, May 9 FRED FRITH (Zorn, Laswell, Eno) & BETH CUSTER</p> <p>Wed, May 11 40 Years of Swinging! ASLEEP AT THE WHEEL</p> <p>Thurs, May 12 YOUNG DUBLINERS</p> <p>Fri, May 13, 8pm ROY ROGERS & THE DELTA RHYTHM KINGS</p> <p>Fri, May 13, 10:30pm CROWN CITY ROCKERS</p> <p>Sat, May 14, 8pm An Evening with FREDA PAYNE</p> <p>Sat, May 14, 10:30pm DJ QBERT + special guests</p>	<p>Wed, May 4 DAHRIO WONDER</p> <p>Thurs-Sun, May 5-8 THE JAZZ CRUSADERS Featuring Original Members JOE SAMPLE, WILTON FELDER, & WAYNE HENDERSON</p> <p>Tues, May 10 SHWETA JHAVERI with Eyvind Kang, Will Bernard & Scott Amendola</p> <p>Wed, May 11 JUST ANNOUNCED! THE WATSON TWINS New EP Release <i>Night Covers</i></p> <p>Thurs, May 12 BABY, PLEASE DON'T GO: Goodbye Concert for Teresa Trull with BARBARA HIGBIE, LINDA TILLERY & NINA GERBER</p> <p>Fri-Sat, May 13-14 THE RIPPINGTONS Featuring RUSS FREEMAN</p> <p>Sun, May 15 Grammy Nominated DENISE DONATELLI with GEOFFREY KEEZER</p>

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CONCERT UPDATE



EDDIE & THE HOT RODS
MAY 6 - PARKSIDE


WED 5/4	THU 5/5	FRI 5/6	SAT 5/7
WANDA JACKSON RED MEAT Great American Music Hall	FLEET FOXES, THE CAVE SINGERS Fox Theater	EDDIE & THE HOT RODS PRIMA DONNA MIDNITE SNAXXX Parkside	Y & T KIP WINGER Fillmore
THE JANKS THE SHIVERS Café Du Nord	JAMES BLUNT CHRISTINA PERRI Warfield	ZOLA JESUS NAKED ON THE VAGUE Rickshaw Stop	MANIC HISPANIC OLD MAN MARKLEYS HOUNDS & HARLOTS Slim's
PERSEPHONE'S BEES BLANK TAPES New Parish	RON POPE ARI HERSTAND Café Du Nord	DIDDY DIRTY MONEY, LLOYD, TYGA Warfield	CRYSTAL STILTS Rickshaw Stop
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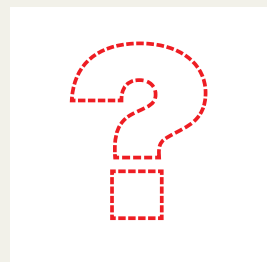
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Enter the Guardian Creations Contest!

IN CELEBRATION OF MAKER FAIRE
May 21-22, we would like to invite Guardian readers to enter to win the Guardian Creations Contest.

Transform the paper into your DIY creation by designing a piece of art with the Guardian newspaper as your main medium. Artwork must be no larger than 2 feet width by height.

The Guardian editorial staff will pick the most creative and interesting submission's to be displayed at the Guardian table at Maker Faire. Makers of the most creative artwork will receive a gift certificate from BRITEX and free tickets to Maker Faire.



Send in your art, give it a name and make sure to include your name, email address and phone number.

Submissions should be delivered to the Guardian, 135 Mississippi SF from 9pm-5pm Mon-Fri. by May 13.



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ON THE CHEAP LISTINGS



A new generation of DIY-ers can get inspired by the radical mother superior this Thurs/5 at the Museum of Craft and Folk Art. | IMAGE COURTESY OF CORITA.ORG

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

Asterisk zine party Public Works, 161 Erie, SF; www.publicsf.com. 8pm, free. Celebrate one year of *Asterisk*, the fabulous print and online magazine highlighting all things San Francisco, with a party catered by Charanga and drinks specials courtesy of Blue Angel Vodka. Plus, the amazing soul group Nick Waterhouse and the Tarots will be performing and Erik Otto art displayed for you to enjoy while DJs get you dancing. There's so much going on tonight, it's hard to believe the party is free, but be sure to donate a few bills to benefit Renaissance Entrepreneurship Center, the non-profit that does a lot of good things for small business here in the city.

Zyzyva spring celebration The Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. This art and lit journal (named after the last word in the dictionary, a genus of weevil, but you already know that, right?) has gone through some changes recently. When founder Howard Junker announced he would be stepping down as editor after 25 years, Laura Cogan jumped at the opportunity and has been busy cleaning house in the form of sprucing up the website and adding a blog, among other things. Joining her at tonight's celebration. Reading selections from their work, will be Robin Ekiss, Tom Barbash, and Vanessa Hua.

THURSDAY 5

Craft bar Museum of Craft and Folk Art, 51 Yerba Buena Lane, SF; www.mocfa.org. 6-8pm, \$5, t-shirts and totes are an extra \$5. Make Sister Corita-style posters, t-shirts, and tote bags in honor of her messages of love and peace during the social upheavals of the 1960s and '70s. The museum will have silk screens set up with inks prepared in advance to match her period colors – think day-glo – as well as all of the supplies needed. Also, enjoy a special live performance from Coconut and free-flowing Trumer Pils courtesy of the Berkeley brewery.

FRIDAY 6

Bikes and Beats Public Works, 161 Erie, SF; www.publicsf.com. 10pm-3am, \$6-10. Check out this new collaborative that merges Bay Area bike and music scenes at a party that benefits Sunday Streets and the urban sustainability guerrillas known as the Wigg Party. They've got bike-themed crafts and screenprinting planned, as well as food vendors, art, fashion, raffle prizes, and more. And it wouldn't be a party without music, so they

went ahead and wisely reserved, not one, but two rooms for DJs, live performances, and video installations.

SATURDAY 7

Mother's Day book sale Adobe Books, 3166 16th St, SF; www.adobebooksbackroomgallery.blogspot.com. 11am-5pm, free. Get lost in the organized-by-color bookshelves today at Adobe. This little gem of a bookstore will be selling all of their stock at a discount in honor of mothers everywhere. Books outside are all one dollar while everything inside the store is marked 25 percent off. Plus, check out the current exhibition in the backroom gallery for artwork related to the publication of Berkeley-based Allone Co. Editions' *From the Golden West Notebook*, a work inspired by the ACE Double books of the fifties.

El Cerrito city-wide garage sale Various locations, El Cerrito; www.el-cerrito.org. 9am-3pm, free. Holy moly, this event is every collector and spendthrift's dream come true – 67 garage sales all happening at once, carrying everything from furniture to household items to records and vintage clothing. Plot your route in advance – download the map complete with listings and take it with you on your meticulously planned hunt for one-of-a-kind bargain treasures. Rent a Zip Car – no, rent a U-Haul if you have to – because you're not gonna want to miss this.

SUNDAY 8

Mother's Day rose show Hall of Flowers, Golden Gate Park, SF; www.sfrosesociety.com. Noon-12:30-4pm, free. Score some serious bonus points with Mom this year and treat her to a lovely afternoon among the roses. The San Francisco Rose Society continues its annual Mother's Day tradition of filling Golden Gate Park's Hall of Flowers with spectacular rose exhibits of all varieties. Stroll along the fragrant and breathtaking paths between noon and 4pm, after which the public is invited to take home free roses!

TUESDAY 10

Emperor Norton history lesson Cafe Royal, 800 Post, SF; (415) 641-6033. 8pm, free. Attend this informal history lesson from historian Peter Molan, and learn all about the once celebrated San Francisco character – the self-proclaimed "Emperor of these United States" and later, the "Protector of Mexico". Though considered insane by his fellow San Franciscans, he was well-loved and his regal decrees often humored. The day after he collapsed and died on a street corner in 1880, 30,000 people packed the streets to mourn his death. **SFBG**



Peter Griggs is Paco in the vital new solo play *Killer Queen*.

PHOTO BY ROBBIE SWEENEY09

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Silk Stockings Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$24-44. Previews Wed/4, 7pm; Thurs/5-Fri/6, 8pm. Opens Sat/7, 6pm. Runs Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through May 22. 42nd Street Moon presents a Cole Porter production.

ONGOING

Caliente Pier 29, The Embarcadero; 438-2668, www.love.zinzanni.org. \$117-145. Wed-Sat, 6pm; Sun, 5pm. Open-ended. Ricardo Salinas, cofounder of famed Mission-born radical Latino comedy trio Culture Clash, penetrates the velvet enclave of Teatro ZinZanni, taking the helm for its latest Euro-style dinner-cirque cabaret show. Under Salinas' inspired direction, the evening plays as a revolt by brown-hued kitchen and wait staff against a ruthless takeover by, what else, a Chinese conglomerate. Multiculti clashes ensue, with the underdogs led by a brother-sister team played charmingly by ZinZanni regulars Christine Deaver and Robert Lopez, and with much expert repartee and physical humor neatly enveloping characteristically stunning feats of acrobatics and circus arts that leave forkfuls of grub hovering before slack-jawed mouths. I don't know how many actual kitchen staffers out there can afford the ticket price (though it does come with a tasty five-course meal in addition to a first-class show), but the blend of Salinas and company's shrewd if subdued social commentary and big-heated Latin-fueled humor—not to mention the exquisite musical numbers featuring guest star Rebekah Del Rio—lead to something altogether harmonious. (Avila)

Cancer Cells The Garage, 975 Howard; 518-1517, www.975howard.com. \$15. Fri-Sat, 8pm; Sun, 2pm. Through May 22. Performers Under Stress and directors Geoff Bangs and Scott Baker offer this well-conceived program of late Pinter works, a total of nine plays and poems intelligently arranged and unevenly but in some cases vibrantly performed (especially in the case of *One for the Road*) in a fleet 90-minute evening. With the titular poem, written as the esteemed playwright was undergoing chemo (and recited here with somewhat unnecessary emotion by Valerie Fachman), a telling definition of cancer cells arises: "They have forgotten how to die/ And so extend their killing life." Given the unbridled political nature of the work that follows—including the devastatingly stark (yet ever articulate to the point of being unexpected) dramatic vocabulary of Mountain Language, a compact depiction and rumination on state-sponsored genocide—those cancer cells grow out of their literal referent into a literary

metaphor for the warping, perverting, and devastating consequences of supreme, unchecked power and its Olympian delusions. Pinter's late works, written with a pronounced urgency in the face of ever-widening war and genocide, advance his shrewd and potent ability for exposing the obscenity beneath the shell games of language as deployed by power in pursuit of its imperial and totalitarian aims. (Avila)

Collected Stories Stage Werx, 533 Sutter; Z(800) 838-3006, www.brownpapertickets.com. \$20-25. Fri-Sat, 8pm. Through Sat/7. Stage Werx presents David Margulies' drama about art, ethics, and betrayal.

Cordelia NOHspace, 2840 Mariposa; (800) 838-3006, www.brownpapertickets.com. \$18-20. Wed-Thurs, 7pm; Fri-Sat, 8pm. Through Sat/7. Theatre of Yugen presents world premiere of an abstraction of Shakespeare's *King Lear*. **Devil/Fish** 2781 24th St; www.cirquenoveau.com. \$26. Fri-Sat, 7pm; Sun, 6pm. Through May 22. Cirque Noveau presents a story involving aerial performance, acrobatics, and more.

Geezer Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-50. Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through July 10. The Marsh presents a new solo show about aging and mortality by Geoff Hoyle.

Killer Queen: The Story of Paco the Pink Pounder Michael the Boxer Gym and Barbershop, 96 Lafayette; (800) 838-3006, www.brownpapertickets.com. \$20. Thurs-Sat, 8pm; Sun, 7pm. Through Sun/8. The boxing ring is no metaphor in *Killer Queen*, a vital and wallowing new solo play by Peter Griggs set in a small, real-life boxing gym in SoMa (before moving to another in Los Angeles later in the run). And yet the ring—around which a privileged audience is excitedly pressed—encompasses so much of the queer American experience since the 1970s and '80s that every punch, literary or otherwise, reverberates with wider significance and poetical precision. Griggs, as a gay youth of color who grows up to be the first openly gay title holder in his class, occupies that ring and that life with a rare and utterly persuasive intensity as he alternately cajoles, flirts with, dismisses, and even menaces his audience between a captivating narrative and highly credible boxing choreography (including a tense training scene with the gym's Michael Onello). An effeminate boy growing up in a violently homophobic society, "Paco" (as he's nicknamed despite not being Latino) discovers boxing—and Queen—in time to save his life, thanks to two crucial surrogate fathers. Set to the music of the seminal rock band (sometimes using original recordings, sometimes interpretations by nearby piano accompanist Stephen Mello), the music is, like the ring, anything but arbitrary, and beautifully deployed overall. There are some rough or abrupt transitions and some muddiness in the underscoring of dialogue, but these are minor and passing and hardly take away from a unique, enthralling work directed with incisive attention to emotional as well as social truths by Wolfgang Wachalovsky (cofounder of queer performance incubator THEOFFCENTER, which co-produced with Burning Monk Collective). Indeed, it's the very rawness around the edges of this studiously developed piece—including a passionate digression concerning the current "It Gets

Better" campaign pitched at queer youth—that gives it an immediate and politically-charged quality above and beyond the electricity of the setting and the pulsating athletic movement it foregrounds. Beyond the stage-ring, moreover, the play remains as serious as its site-specific setting: its development has led to the founding in LA of an Empowerment Center for disadvantaged queer youth as well as the first Gay Boxing League. (Avila)

Loveland The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-35. Fri, 8pm; Sat, 8:30pm (also Sun/8, 7pm). Through Sun/8. Ann Rudolph's one-woman show continues its successful run.

Secret Identity Crisis SF Playhouse, Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-20. Thurs-Sat, 8pm (no show Sat/7). Through May 14. Un-Scripted Theater Company presents a story about unmasked heroes.

A Streetcar Named Desire Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Through June 4. Actors Theatre of San Francisco presents the Tennessee Williams tale.

Talking With Angels Royce Gallery, 2901 Mariposa; (800) 838-3006, www.brownpapertickets.com. \$21-35. Thurs-Sat, 8pm. Through May 21. A play by Shelley Mitchell set in Nazi-occupied Hungary.

Vice Palace: The Last Cockettes Musical Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Thrillpeddlers presents composer Scumbly Koldewyn's revival of the 1972 musical revue.

BAY AREA

East 14th – True Tale of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Sat, 8pm; Sun, 7pm. Through Sun/8. Don Reed's one-man show continues.

Eccentricities of a Nightingale Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. \$10-55. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sun/8. Aurora Theatre's production of a Tennessee Williams play.

Passion Play Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeofberkeley.org. \$10-15. Fri-Sat, 7pm (also Sun/8, and may 15, 2pm). Through May 21. Actors Ensemble of Berkeley presents the West Coast premiere of a time-travel play by Sarah Ruhl.

Three Sisters Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$29-73. Dates and times vary. Through May 22. Berkeley Rep presents a new version of Chekhov's 1901 play by Sarah Ruhl (*In the Next Room, Eurydice*), directed by Les Waters. The language sounds generally and pleasingly modern in the mouths of the titular Prozorov sisters—Olga (Wendy Rich Stetson), Masha (Natalia Payne), and Irina (Heather Wood)—although the production is rather traditional in staging (period set by Annie Smart, and corresponding costumes by Ilona Somogyi). We follow the restless siblings and their flock of soldier-admirers through a handful of years in their provincial town, where their late father was an elite military officer. In this period, the dashing officer Yershinin (Bruce McKenzie) brings a spark of new life—especially to the unhappily married Masha—and stokes the sisters' ultimately unanswered desire to return to their beloved Moscow. The production breathes a good deal of life into the play, whose half-foolish and heartbreakingly funny characters so palpably exude a complex set of longings and misplaced desires, but it labors under an initial stiffness and a somewhat jagged set of performances. (Payne's twitchy Masha, for instance, whose features maintain throughout a look of unwelcome surprise, feels incongruent at times). Some of the more moving turns concentrate here in the supporting characters, including James Carpenter as Chebutykin, the fawning old doctor who has forgotten all he used to know; Thomas Jay Ryan as Tuzenbach, the self-conscious Russian of German descent desperately smitten with Irina; and Alex Moggridge as the sisters' much put-upon, feckless, alternately gentle and petulant brother, Andrei. (Avila)

PERFORMANCE

DIVAFest EXIT Theatre, 156 Eddy; 673-3847, www.theexit.org. Check for times and prices. Through May 28. Plays and performances by women artists, including Maggie Cronin, Christina Augello, Margery Fairchild, Cheryl Smith, and Diane di Prima. **SFBG**

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FILM LISTINGS



Chris Hemsworth swings the hammer in *Thor*, out Fri/6.

COURTESY PARAMOUNT PICTURES AND MARVEL STUDIOS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

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OPENING

The Beaver See “The Darkness Underneath.”
(1:31)

22 Cave of Forgotten Dreams The latest documentary from Werner Herzog once again goes where no filmmaker — or many human beings, for that matter — has gone before: the Chauvet-Pont-d'Arc Cave, a heavily-guarded cavern in Southern France containing the oldest prehistoric artwork on record. Access is highly restricted, but Herzog's 3D study is surely the next best thing to an in-person visit. The eerie beauty of the works leads to a typically Herzogian quest to learn more about the primitive culture that produced the paintings; as usual, Herzog's experts have their own quirks (like a circus performer-turned-scientist), and the director's own wry narration is peppered with random pop culture references and existential ponderings. It's all interwoven with footage of crude yet beautiful renderings of horses and rhinos, calcified cave-bear skulls, and other time-capsule peeks at life tens of thousands of years ago. The end result is awe-inspiring. (1:35) (Eddy)

2 **Incendies** When tightly wound émigré Nawal (Luba Azabal) dies, she leaves behind adult twins Jeanne (Mélessa Désormeaux-Poulin) and Simon (Maxim Gaudette) — and leaves them documents that only compound their feelings of grief and anger, suggesting that what little they thought they knew about their background might have been a lie. While resentful Simon at first stays home in Montreal, Jeanne travels to fictive “Fuad” (a stand-in for source-material playwright Wajdi Mouawad’s native Lebanon), playing detective to piece together decades later the truth of why their mother fled her homeland at the height of its long, brutal civil war. Alternating between present-day and flashback sequences, this latest by Canadian director Denis Villeneuve (2000’s *Maelstrom*) achieves an urgent sweep punctuated by moments of shocking violence. Resembling *The Kite Runner* in some respects as a portrait of the civilian victimization excused by war, it also resembles that work in arguably piling on more traumatic incidences and revelations than one story can bear — though so much here has great impact that a sense of over-contrivance toward the very end only slightly mars the whole. (2.10) *Embarcadero*. (Harvey)

Jumping the Broom It’s wedding (movie) season! Angela Bassett and Paula Patton star in

this one. (1:48) *Shattuck*.

Last Night Keira Knightley and Sam Worthington star as a married couple who both feel the urge to cheat on the same fateful night. (1:30)

» **Meek's Cutoff** See "Nothing Was Delivered."
(1:44) *Albany, Embarcadero.*

Queen to Play Kevin Kline (in his first French-speaking role) stars as an ailing doctor who teaches his maid (Sandrine Bonnaire) to play chess. (1:36) *Embarcadero, Shattuck, Smith Rafael.*

Something Borrowed Kate Hudson and Ginnifer Goodwin play frenemies of the highest order in this rom-com adapted from the best-selling novel. (1:53) *Shattuck*.

There Be Dragons Dougray Scott and Wes Bentley star in this drama set against the backdrop of the Spanish Civil War. (2:00)

These Amazing Shadows This documentary looks at how classic films have shaped and reflected culture throughout history. (1:28) *Sundance Kabuki*.

D **Thor** When it comes to superhero movies, I'm not easily impressed. Couple that with my complete disinterest in the character of Thor, and I didn't go into his big-screen debut with any level of excitement. Turns out Kenneth Branagh's *Thor* is a genre standout — the best I've seen since 2008's *Iron Man*. For those who don't know the mythology, the film follows Thor (Chris Hemsworth) as he's exiled from the realm of Asgard to Earth. Once there, he must reclaim his mighty hammer — along with his powers — in order to save the world and win the heart of astrophysicist Jane Foster (Natalie Portman). Hemsworth is perfectly cast as the titular hero: he's adept at bringing charm to a larger-than-life god. The script is a huge help, striking the ideal balance between action, drama, and humor. That's right, *Thor* is seriously funny. On top of that, the effects are sensational. Sure, the 3D is once again unnecessary, but it's admittedly kind of fun when you're zooming through space. (2:03) (Peitzman)

ONGOING

The Adjustment Bureau (1:39) *Shattuck*.

African Cats (1:40) 1000 Van Ness, Shattuck.

Bill Cunningham New York (1:24)

Embarcadero, Shattuck.

Certified Copy (1:46) *Opera Plaza, Smith Rafael.*

The Conspirator (2:02) *Embarcadero, Empire, 1000 Van Ness, Piedmont.*

Dylan Dog: Dead of Night (1:47) *SF Center.*

Fast Five There are plenty of laugh-out-loud moments in *Fast Five*, in addition to a much demolition derby-style crunch — instances that stretch credulity and simultaneously trigger a chuckle at the OTT fantasy of the entire enterprise. Two unarmed men chained to the ceiling kick their way out of a torture cell, jump favela rooftops to freedom with nary a bullet wound in sight, and, in the movie's smash-'em-up tour de force, use a bank vault as a hulking pair of not-so-fuzzy dice to pulverize an unsuspecting Rio de Janeiro. Not for nothing is rapper Ludacris attached to this franchise — his name says it all (why not go further than his simple closing track, director Justin Lin, now designated the keeper of *Fast* flame, and have him providing the rap-eratic score/running commentary throughout?). In this installment, shady hero Dominic (Vin Diesel) needs busting out of jail — check, thanks to undercover-cop-turned-pal Brian (Paul Walker) and Dominic's sis Mia (Jordana Brewster). Time to go on the lam in Brazil and

to bring bossa nova culture down to level of thieving L.A. gearheads, as the gearhead threesome assemble their dream team of thieves to undertake a last big heist that will set 'em up for life. Still, despite the predictable pseudo-twists — can't we all see the bromance-bonding between testosterone boys Diesel and Dwayne Johnson coming from miles of blackout away? — there's enough genre fun, stunt driving marvels, and action choreography here (Lin, who made his name in ambitious indies like 2002's *Better Luck Tomorrow*, has developed a knack for harnessing/shooting the seeming chaos) — to please fans looking for a bigger, louder kick. (1.41) *Empire*, 1000 Van Ness. (Chun)

Hanna (1:51)

1000 Van Ness, SF Center.

Hoodwinked Too! Hood vs. Evil (1:25) 1000
Van Ness.

22 In a Better World Winner of this year's Best Foreign Language Film Oscar, this latest from Danish director Susanne Bier (2004's *Brothers*, 2006's *After the Wedding*) and her usual co-senarist Anders Thomas Jensen (2005's *Adam's Apples*, 2003's *The Green Butchers*) is a typically engrossing, complex drama that deals with the kind of rage for "personal justice" that can lead to school and workplace shootings, among other things (like terrorism). Shy, nervous ten-year-old Elias (Markus Rygaard) needs a confidence boost, but things are worrying both at home and elsewhere. His parents are estranged, and his doting father (Mikael Persbrandt) is mostly away as a field hospital in Kenya tending victims of local militias. At school, he's an easy mark for bullies, a fact which gets the attention of charismatic, self-assured new kid Christian (William Jøhnk Nielsen), who appoints himself Elias' new (and only) friend — then when his slightly awed pal is picked on again, intervenes with such alarming intensity that the police are called. Christian appears a little too prone to violence and harsh judgment in teaching "lessons" to those he considers in the wrong; his own domestic situation is another source of anger, as he simplistically blames his earnest, distracted executive father (Ulrich Thomsen) for his mother's recent cancer death. Is Christian a budding little psychopath, or just a kid haplessly channeling his profound loss? Regardless, when an adult bully (Kim Bodnia as a loutish mechanic) humiliates Elias' father in front of the two boys, Christian pulls his reluctant friend into a pursuit of vengeance that surely isn't going to end well. With their nuanced yet head-on treatment of hot button social and ethical issues, Bier and Jensen's work can sometimes border on overly-schematic melodrama, meting out its own secular-humanist justice a bit too handily, like 21st-century cinematic Dickens. But like Dickens, they also have a true mastery of the creating striking characters and intricately propulsive plotlines that illustrate the points at hand in riveting, hugely satisfying fashion. This isn't their best. But it's still pretty excellent, and one of those universally accessible movies you can safely recommend even to people who think they don't like foreign or art house films. (1:53) *Lumiere.* (Harvey)

Insidious (1:42) *California.*

22 Jane Eyre (2:00)
Albany, Lumiere, Piedmont.

Kill the Irishman (1:46) *Opera Plaza.*

Legend of the Fist: The Return of Chen Zhen (1:46) *Four Star.*

22 Limitless (1:37)
1000 Van Ness, SF Center.

22 The Lincoln Lawyer (1:59)
1000 Van Ness.

22 My Perestroika Robin Hessman's very engaging documentary takes one very relatable look at how changes since *glasnost* have affected some average Russians. The subjects here are five thirtysomethings who, growing up in Moscow in the 70s and 80s, were the last generation to experience full-on Communist Party indoctrination. But just as they reached adulthood, the whole system dissolved, confusing long-held beliefs and variably impacting their futures. Andrei has ridden the capitalist choo-choo to considerable enrichment as the proprietor of luxury Western menswear shops. But single mother Olga, unlucky in love, just scrapes by, while married schoolteachers Lyuba and Boris are lucky to have inherited an apartment (cramped as it is) they could otherwise ill afford. Meanwhile Ruslan, once member of a famous punk band (which he abandoned on principal because it was getting "too com-

CONTINUES ON PAGE 48 >>



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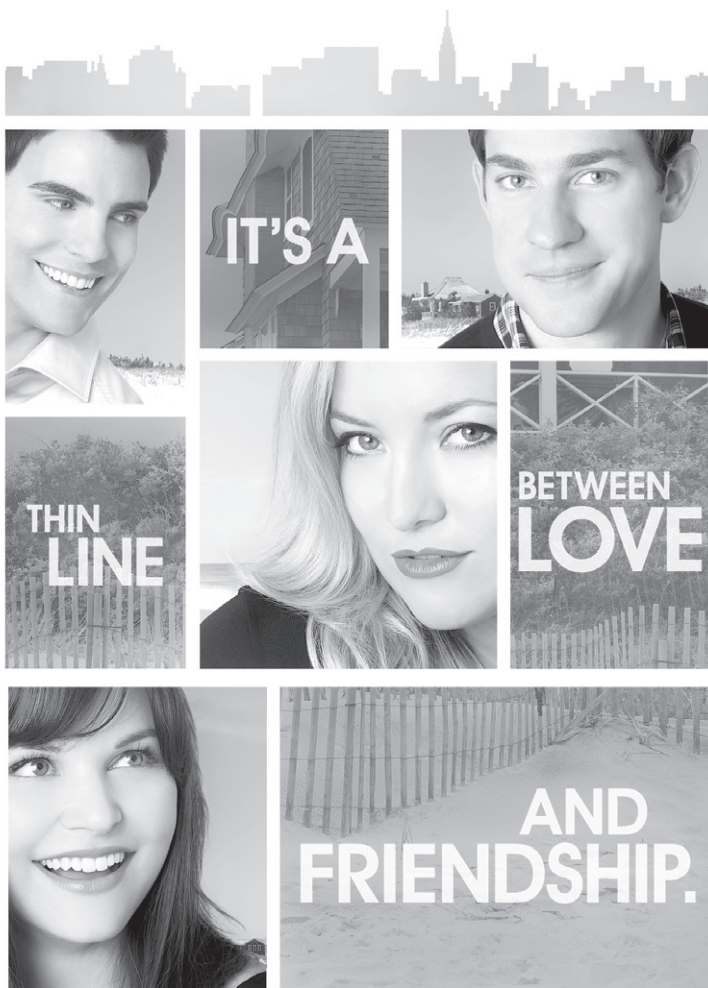
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FILM LISTINGS

ONGOING CONT>>

mercial"), both disdains and resents the new order just as he did the old one. Home movies and old footage of pageantry celebrating Soviet socialist glory make a whole 'nother era come to life in this intimate, unexpectedly charming portrait of its long-term aftermath. (1:27) *Balboa*. (Harvey)

» The Princess of Montpensier Marie (Mélanie Thierry), the titular figure in French director Bertrand Tavernier's latest, is a young 16th century noblewoman married off to a Prince (Grégoire Leprince-Ringuet) of great wealth and property. But they've barely met when he's called off to war — leaving her alone on his enormous estate, vulnerable to myriad suitors who seem to be forever throwing themselves at her nubile, neglected body. Lambert Wilson (2010's *Of Gods and Men*) is touching as the older soldier appointed her protector; he comes to love her, yet is the one man upstanding enough to resist compromising her. If you've been jonesing for the kind of lush art-house period epic that feels like a big fat classic novel, this engrossing saga from a 70-year-old Gallic cinema veteran in top form will scratch that itch for nearly two and a half satisfyingly tragic-romantic hours. (2:19) *Opera Plaza, Smith Rafael*. (Harvey)

» Of Gods and Men (2:00) *California, Opera Plaza*.

» Poetry (2:19) *Smith Rafael*.

Pom Wonderful Presents: The Greatest Movie Ever Sold (1:26) *SF Center, Shattuck*.

Potiche When we first meet Catherine Deneuve's Suzanne — the titular trophy wife (or *potiche*) of Francois Ozon's new airspun comedy — she is on her morning jog, barely breaking a sweat as she huffs and puffs in her maroon Adidas tracksuit, her hair still in curlers. It's 1977 and Suzanne's life as a bourgeois homemaker in a small provincial French town has played out as smoothly as one of her many poly-blend skirt suits: a devoted mother to two grown children and loving wife who turns a blind eye to the philandering of husband Robert (Fabrice Luchini), Suzanne is on the fast track to comfortable irrelevance. All that changes when the workers at Robert's umbrella factory strike and take him hostage. Suzanne, with the help of union leader and old flame Babin (Gerard Depardieu, as big as a house), negotiates a peace, and soon turns around the company's fortunes with her new-found confidence and business savvy. But when Robert wrests back control with the help of a duped Babin, Suzanne does an Elle Woods and takes them both on in a surprise run for political office. True to the film's light *théâtre de boulevard* source material, Ozon keeps things brisk and cheeky (Suzanne sings with as much ease as she spouts off Women's Lib boilerplate) to the point where his cast's hammy performances start blending into the cheery production design. Satire needs an edge that *Potiche*, for all its charm, never provides. (1:43) *Clay, Shattuck, Smith Rafael*. (Sussman)

Prom (1:44) *1000 Van Ness*.

Rio (1:32) *1000 Van Ness, SF Center*.

The Robber (1:37) *Lumiere, Shattuck*.

Scre4m (1:51) *1000 Van Ness*.

I Am (1:16) *Shattuck*.

» Source Code (1:33) *1000 Van Ness*.

Stake Land Not gonna lie -- the reason I wanted to review this one was because of the film still in the San Francisco International Film Festival catalogue. Rotten-faced vampire with a stake through its neck? Yes, please! But while Jim Mickle's apocalyptic road movie does offer plenty of gore, it's more introspective than one might expect, following an orphaned teenage boy, Martin (Connor Paolo, Serena's little bro on *Gossip Girl*), and his gruff mentor, Mister (Snake Plissken-ish Nick Damico), on their travels through a ravaged America. As books, films, and comics have taught us, whenever a big chunk of the human race is wiped out (thanks to zombies, vampires, an unknown cataclysm, etc.), the remaining population will either be good (heroic, like Mister and Martin, or helpless, like the stragglers they rescue, including a nun played by Kelly McGillis), or evil -- cannibals, rapists, religious nuts, militant survivalists, etc. *Stake Land* doesn't throw many curveballs into its end-times narrative, but it's beautifully shot and doesn't hold back on the brutality. Larry Fessenden (director of 2006's *The Last Winter*)

produced and has a brief cameo as a helpful bartender. (1:38) *Roxie*. (Eddy)

Tyler Perry's Madea's Big Happy Family (2:00) *1000 Van Ness, Shattuck*.

Water for Elephants A young man named Jacob Jankowski (Robert Pattinson) turns his back on catastrophe and runs off to join the circus. It sounds like a fantasy, but this was never Jacob's dream, and the circus world of *Water for Elephants* isn't all death-defying feats and pretty women on horses. Or rather, the pretty woman also rides an elephant named Rosie and the casualties tend to occur outside the big top, after the rubes have gone home. Stumbling onto a train and into this world by chance, Jacob manages to charm the sadistic sociopath who runs the show, August (Christophe Waltz), and is charmed in turn by August's wife, Marlena (Reese Witherspoon), a star performer and the object of August's abusive, obsessive affections. Director Francis Lawrence's film, an adaptation of Sarah Gruen's 2006 novel, depicts a harsh Depression-era landscape in which troupes founder in small towns across America, waiting to be scavenged for parts — performers and animals — by other circuses passing through. Waltz's August is a frightening man who defines a layoff as throwing workers off a moving train, and the anxiety of anticipating his moods and moves supplies most of the movie's dramatic tension; Jacob and Marlena's pallid love story feeds off it rather than adding its own. The film also suffers from a frame tale that feels awkward and forced, though Hal Holbrook makes heroic efforts as the elderly Jacob, surfacing on the grounds of — what else? — a modern-day circus to recount his tale of tragedy and romance. (2:00) *Empire, 1000 Van Ness, SF Center*. (Rapoport)

Win Win (1:46)

Bridge, California, Piedmont.

REP PICKS

A Place in the Sun A poor relation to wealthy manufacturers, George Eastman (31-year-old Montgomery Clift) accepts his uncle's offer of a job, starting at the bottom but proving a quick study. As he rises up the ladder, he acquires an altatross — an atypically demure Shelley Winters as factory girl Alice — that becomes a serious liability as his stature rises enough to attract socialite goddess Angela (17 year-old Elizabeth Taylor). This kickoff to the Mechanics Institute's month-long Taylor tribute was a sensation in 1951. Taylor had been a juvenile star (1944's *National Velvet*), then a teenage ingenue, but this film established her as the most beautiful movie star of her generation — matched with dreamily vague Clift, a newcomer who'd created a sensation himself in 1948's *Red River* and 1949's *The Heiress*. George Stevens — smack amidst his journey from being a lively iconoclast (Astaire and Rogers, Tracy and Hepburn, 1939's *Gunga Din*) to the decreasingly prolific maker of solemn Oscar-bait epics — filmed the two of them in swooning, gigantic close ups that were the most star-makingly heated since Garbo met John Gilbert. In 1951, nobody read Clift's aching sensitivity as gay; women wanted to clutch his bony, Brylcreemed body to their bosoms. Despite the actor's tragic history — guarantee of his continued mythologizing — he's a remote screen presence, as opposed to Taylor's superficial ease. (She became an interesting actress later, when permitted to play harpies and hysterics.) But he's very poignant in a monologue where George confesses all — well, nearly all — his vulnerable points to a potential future father-in-law. This adaptation of Theodore Dreiser's 1925 *An American Tragedy* — an actual Great American Novel, published the same year as yea greater *The Great Gatsby* — is fairly frank for its era about unwedded pregnancies, the inaccessibility of abortion, and unbridgeable class divides. But it's also aged unevenly, with awkward use of back-projection and a crucial softening of the novel's most intense narrative turning point. The climatic courtroom drama is graceless; later progress more Christian-inspirational than Dreiser envisioned; nor does the fabled romance chemistry register as it once did. Still, this is a moment in film history: not one of Elizabeth Taylor's best performances, but the one that secured her status as upmarket bombshell for a generation. Plus it won six Oscars, including Best Director. (2:02) *Mechanics' Institute*. (Harvey) **SFBG**



The Yerba Buena Center for the Arts screens a 35mm print of *The Strange Case of Angelica* Thurs/5 and Sat/7-Sun/8.

Schedules are for Wed/4–Tues/10 except where noted. Director and year are given when available. Double and quadruple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$4–6. "Other Cinema:" "The Essays and Arguments of James Hong," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. Regular programming \$7.50–10. "San Francisco International Film Festival:" **On Tour** (Amalric, 2010), Thurs, 7. For tickets and info, visit www.sffs.org. "Cinematic Titanic:" **Samson and the 7 Miracles of the World** (Freda, 1961), Fri, 7; **Rattlers** (McCauley, 1976), Fri, 9:30. This event, \$35 (double feature, \$60); tickets at www.sfsketchfest.com. "Peaches Christ Presents the Ultimate Mommie Dearest: 30th Anniversary Birthday Celebration:" **Mommie Dearest** (Perry, 1981), Sat, 8. This event, \$25–40; tickets at www.peacheschrist.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50–15. **Certified Copy** (Kiarostami, 2010), call for dates and times. **Poetry** (Yun, 2010), call for dates and times. **Potiche** (Ozon, 2010), call for dates and times. **The Princess of Montpensier** (Tavernier, 2010), call for dates and times. **The Magic Flute**, Thurs, 7; Sun, 1. Performed on film by Teatro alla Scala. **Queen to Play** (Bottaro, 2009), May 6–12, call for times.

EXPLORATORIUM McBean Theater, 3601 Lyon, SF; www.asifa-sf.org. Free. "An Evening With Marv Newland," Fri, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Elizabeth Taylor, Tribute to a Star:" **A Place in the Sun** (Stevens, 1951), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. "San Francisco International Film Festival:" **Ulysses** (Godoy, 2011), Wed, 6:30; **Detroit Wild City** (Tillon, 2010), Wed, 8:40; **Aurora** (Puiu, 2010), Thurs, 7. For tickets and info, visit www.sffs.org. "Film and Video Makers at Cal: Works from the Eisner Prize Competition," Fri, 7.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6–10. **William S. Burroughs: A Man Within** (Leyser, 2010), Wed, 2, 7:15, 9:15. **True Grit** (Coen and Coen, 2010), Thurs–Sat, 7, 9:20 (also Sat, 2, 4:30). **Hair** (Forman, 1970), Sun–Mon, 7, 9:30 (also Sun, 2, 4:30). **Bukowski: Born Into This** (Dullaghan, 2003), May 10–11, 7, 9:20 (also May 11, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–9.75. **Stake Land** (Mickle, 2010), Wed–Thurs, 7:15, 9:30. **Taxi Driver** (Scorsese, 1976), Sat–Mon, 7, 9:20 (also Sat–Sun, 2:30, 4:45).

VORTEX ROOM 1082 Howard, SF; www.myspace.com/thevortexroom. \$5 donation. **Bucket of Blood** (Corman, 1959), Thurs, 9, and **Blind Beast** (Masumura, 1969), Thurs, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6–8. **The Strange Case of Angelica** (de Oliveira, 2010), Thurs and Sat, 7:30; Sun, 2. **SFBG**

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PHOTO BY DAVID LEE

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth

sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

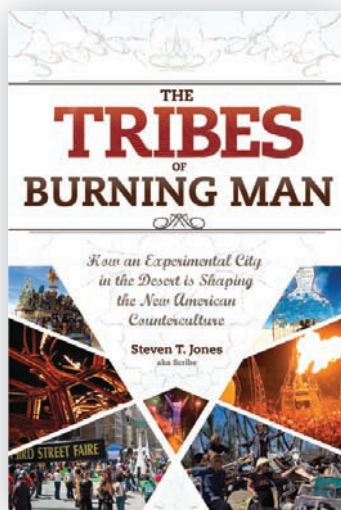
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334412-00 The following person is doing business as **NORTHERN UNIFIED BREWING** , 535 Bryant Street, San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on a date March 15th 2011. Signed David Rio Cofee and Tea Inc. This statement was filed by Susanna Chin on March 24th, 2011. **#1133411. April 13th, April 20th, April 27th and May 4th, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334765-00 The following person is doing business as **Planted by the River**, 328 Connecticut St San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/8/11. Signed Kelly A Walter. This statement was filed by Jennifer Wong on April 8, 2011. **#113348. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334651-00 The following person is doing business as **Max Eternity**, 76 Waller St San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/4/11. Signed Caffie M. Caldwell. This statement was filed by Melissa Ortiz on April 4, 2011. **#113357. May 4, 11, 18 and 25, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334727-00 The following person is doing business as **PEACHES PATTIES** , 730 Victoria Street, San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on a date N/A. Signed Shani Jones. This statement was filed by Meriedyne L. Argente on April 7th, 2011. **#113342. April 13th, April 20th, April 27th and May 4th, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334775-00 The following person is doing business as **1. Foundation for the People of Burma, 2. Planet Care / Global Health Access Program**, 225 Bush St Suite 590 San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/11. Signed Susan Comstock. This statement was filed by Maribel Jaldon on April 11, 2011. **#113349. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334803-00 The following person is doing business as **Pick It Up, Home Organizing**, 37 Madison St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/11. Signed Erin Becker. This statement was filed by Jennifer Wong on April 11, 2011. **#113350. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334823-00 The following person is doing business as **NTM Treasures Chest Thrift Store**, 205 Broad St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/12/11. Signed Valerie Butler. This statement was filed by Maribel Jaldon on April 12, 2011. **#113347. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334826-00 The following person is doing business as **JL ELECTRIC**, 3668 Folsom Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/11. Signed Jorge Marticorena. This statement was filed by Maribel Jaldon on April 12, 2011. **#113345. April 20, 27 and May 4, 11, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334861-00 The following person is doing business as **Sam The Man Janitorial**, 556 Carter St #502B San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/13/11. Signed Sammy Nielsen. This statement was filed by Susanna Chin on April 13, 2011. **#113359. May 4, 11, 18 and 25, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334917-00 The following person is doing business as **Mirabel Concept & Design**, 535 Bryant St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/11. Signed David S Llewellyn. This statement was filed by Maribel Jaldon on April 15, 2011. **#113351. April 27, May 4, 11 and 18, 2011**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547633. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Mary Edith Martell for change of name. TO ALL INTERESTED PERSONS: Petitioner **Mary Edith Martell** filed a petition with this court for a decree changing names as follows: Present Name: Mary Edith Martell Proposed Name: **Molly Oppenheimer Martell** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 31, 2011. Time: 9:00 AM Room - 514. Signed by Ellen Chaitin, Presiding Judge on March 30, 2011. Endorsed Filed San Francisco County Superior Court on March 30, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: April 13, 20, 27 and May 4, 2011. L#113344**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334996-00 The following person is doing business as **Touch Voice**, 601 Van Ness Ave E3737 San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/19/11. Signed Michael McAnally. This statement was filed by Melissa Ortiz on April 19, 2011. **#113352. April 27, May 4, 11 and 18, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0335066-00 The following person is doing business as **Bayside Gourmet**, Pier 39 D-13 Gold Rush Alley San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/21/11. Signed Wasif Ahmed. This statement was filed by Magdalena Zevallos on April 21, 2011. **#113355. April 27, May 4, 11 and 18, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0335093-00 The following person is doing business as **Gran Azul - Panama**, 167A Lower Terrace San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/22/11. Signed Anja Vanditmarsch. This statement was filed by Maribel Jaldon on April 22, 2011. **#113353. April 27, May 4, 11 and 18, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0335272-00 The following person is doing business as **Hopfer Design**, 349 Fillmore St #301 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ben Hopfer. This statement was filed by Maribel Jaldon on April 29, 2011. **#113356. May 4, 11, 18 and 25, 2011**

FICTIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0335275-00 The following person is doing business as **Mattarello**, 130 Bradford St San Francisco, CA 94110. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 4/29/11. Signed John W. Pauley. This statement was filed by Jennifer Wong on April 29, 2011. **#113358. May 4, 11, 18 and 25, 2011**

ORDER FOR PUBLICATION OF SUMMONS.

CASE NUMBER **FDI-11-774613** Petitioner: Maria Montserrat Alon Respondent: Robert Dean McCarley Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Maria Montserrat Alon, and it satisfactorily appearing therefrom that the Respondent Robert Dean McCarley, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Robert Dean McCarley, is a necessary and proper party to the action. NOW, on motion of Maria Montserrat Alon Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McALLISTER STREET, SAN FRANCISCO, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Maria Montserrat Alon. Confidential Address. Endorsed FILED San Francisco County Superior Court on April 29, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#113360. May 4, 11, 18 and 25, 2011**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547656. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Wayne E. Keen, Colette R. Keen and Aidan J. Keen for change of name. TO ALL INTERESTED PERSONS: Petitioner **WAYNE EDWARD KEEN** filed a petition with this court for a decree changing names as follows: Present Name: WAYNE EDWARD KEEN. Proposed Name: **EDWARD LIAM RETOURNARD**. Present Name: AIDAN JEROME KEEN. Proposed Name: **AIDAN JEROME RETOURNARD**. Present Name: COLETTE RETAURNARD KEEN. Proposed Name: **COLETTE MARIE RETOURNARD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 14, 2011. Time: 9:00 AM room -514. Signed by Ellen Chaitin, Presiding Judge on April 8, 2011. Endorsed Filed, San Francisco County Superior Court of California on April 8, 2011 by Dennis Toyama Clerk. **Publication date(s): April 13th, April 20th, April 27th and May 4th, 2011 L#113343.**

FICTIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0334983-00 The following person is doing business as **Eman**, 660 Market St Ste 215 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/19/11. Signed Emmanuel Benisano. This statement was filed by Magdalena Zevallos on April 19, 2011. **#113354. April 27, May 4, 11 and 18, 2011**

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› women seeking men

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EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

SEEKS ONE SPECIAL GUY

Attractive female, 47, 5'6", N/S, dark skinned Puerto Rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. ☎336995

SEEKING A FRIEND

Hispanic American lady, 64, attractive, educated and stable seeking Irish Catholic gentleman, 75+, with education, for friendship. ☎861416

SPRING FEVER IS HERE!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

SEEKS THE RIGHT ONE!

SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

YOU WON'T BE SORRY!

SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

READY TO TAKE A CHANCE!

Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

TENNIS ANYONE?

Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

ISO GENUINE PERSON

Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker, a genuine person, with good heart, who is honest. ☎331680

NATIVE

AMERICAN ISO SAME

Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

LOVE IN THE AFTERNOON

WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

LOOKING FOR A SPRING THING

Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR. SF Bay area. ☎337699

› men seeking women

VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

TIRED OF SOAP OPERAS?

Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK

SBM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

ISO GOOD WOMAN

SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. ☎336749

ATHLETIC YOUNG GUY

SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. ☎338205

LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

LET'S MEET SOON!

Tall, mature WM to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

LET'S MEET SOON!

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

SEEKS A KIND WOMAN

DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

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LET'S ENJOY LIFE!

Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. ☎336765

SEEKING MISS RIGHT

Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. ☎336939

› men seeking men

BI MALE SEEKS SAME

Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

›three's company

LOAN ME YOUR WIFE

Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and Bi. I also like dominant women. ☎232423

SHARE HER I'M HUGE!

Endowed, 10+, nicknamed "Eveready", experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11", 165lbs, Caucasian, black hair, discreet, reliable, non-pushy. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first message in my box. No single males. ☎337120

› tv/ts

LET'S HOOK UP!

Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

› friends/activities

SCRABBLE PARTNER NEEDED

"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . ☎337056

› kinksters

ISO ENDOWED BM, 18+

Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. ☎333986

EROTIC COMPUTER

Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

SEEKS

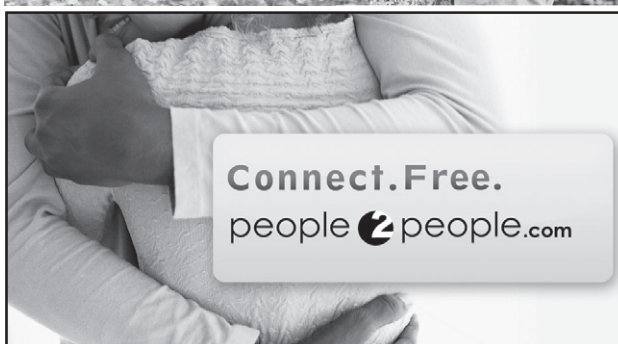
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MAY 4-10

ARIES

March 21-April 19

Take care of your personal
affairs this week, Aries, and
do it with careful consid-
eration. Protect your rela-
tionships by being present
with your own emotional
truths and mobilizing from
there. When in doubt, avoid
extremes.

TAURUS

April 20-May 20

If a relationship isn't work-
ing, you should ask yourself
why you do or don't want
to fix it. Make sure you're
investing in people based
on who they are to you
today instead of what your
relationship used to be. Get
current with your peeps.

GEMINI

May 21-June 21

If you could make any one
thing work out well, what
would you choose? Make
sure you choose wisely
— because this week if you
focus on expanding your
life in a concentrated area,
you will have success!

CANCER

June 22-July 22

If you deal with frustrations
by getting all defensive,
you'll just end up creating
more problems than you
solve, Cancer. Understand
what's motivating your
fears before you protect
yourself from them.

LEO

July 23-Aug. 22

Your problems are point-
ing to what needs your full
attention this week, so
don't throw in the towel
just yet, Leo. Rise to the
occasion — even if your
best-case scenario is only
moderately awesome.

VIRGO

Aug. 23-Sept. 22

Creative solutions are
always available to us,
it's just hard to be open-
minded enough to see
them. This week make sure
you consider *all* paths — as
long as they lead you to a
happier place than you're
at now.

SAGITTARIUS

Nov. 22-Dec. 21

This week may bring some
heavy revelations about
your relationship to some-
one or something that feels
essential to you. Figure
out what you need to learn
from your situation instead
of forging stability. Go with
the flow this week.

CAPRICORN

Dec. 22-Jan. 19

Being overwhelmed and
seeing potential problems
in everything threatens to
undo you this week, Cappy.
Pare things down and do
away with non-essentials
so you can effectively
focus on what needs to get
done.

AQUARIUS

Jan. 20-Feb. 18

You alone are responsible
for how you handle your
relationships, Aquarius.
This week is a perfect time
to clear the air and assert
your needs and limits with
others. You can have what
you want — if you go for it.

PISCES

Feb. 19-March 20

Do not boldly go where you
aren't yet ready to go just
because you are tripping,
my fishy friend. Step out
in the name of what you
want to happen instead of
out of fear of what might
come next. Only use self-
defense if you've been
attacked. **SFBG**

Understand
what's motivating
your fears before
you protect
yourself from
them.

LIBRA

Sept. 23-Oct. 22

Creating external security
may be an exercise in futil-
ity this week, Libra. Anchor
yourself on the insides and
develop some of that bal-
ance your sign is known
for. If you don't know the
answers, don't push it.

SCORPIO

Oct. 23-Nov. 21

Stay focused on your goals
without fixating on how
they need to pan out, pal.
There are so many ways to
get where you want to go
— and the important thing
is that you get there in a
healthy way.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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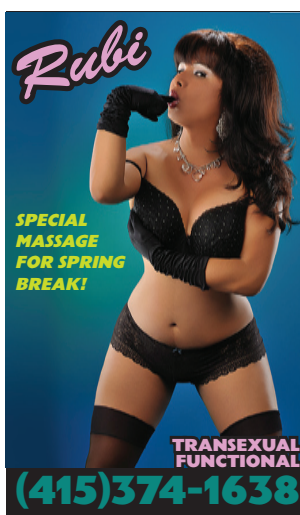
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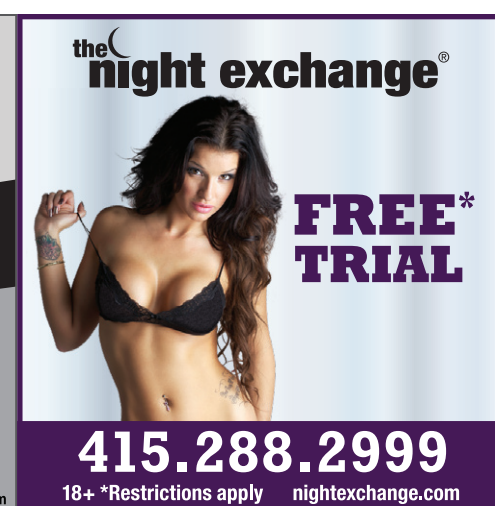
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